

Frank Sinatra *Songbook*



Student Study Guide
Part 1

FRANK SINATRA SONGBOOK *Student Study Guide* (Part 1 of 2)

© 1989 WARNER BROS. PUBLICATIONS INC.

All Rights Reserved

The original *Frank Sinatra Songbook* spans some 370 pages, and includes piano/vocal sheet music for 92 songs*; some fourteen pages of color and black-and-white photographs; and both a Frank Sinatra Filmography and an Album list. At one time it was available by mail-order from Sid Mark's Orange Productions, the company that produced and broadcast the "Sounds of Sinatra" radio program.

As of this writing, new, used and "collectible" copies of the compilation are still available at Amazon.com:

<https://www.amazon.com/Frank-Sinatra-Songbook-Piano-Chords/dp/089724236X>

If you are interested in more than just a casual perusal of this collection, via these two PDF files, then it is *strongly* recommend that you steer clear of any copyright infringement issues by purchasing your own personal copy of the complete work. *However*, even after you do obtain your own legal copy, the book's "perfect"-style binding, combined with the fact that all songs span multiple pages, make it almost impossible for an instrumentalist to play from its pages. Even if you are so fortunate as to have at your disposal the services of a competent page-turner, even *they* are going to be challenged to the point of frustration, after trying to turn more than a few pages in a timely manner. (When the pages *are* turned quickly enough for complete continuity of playing, they *still and forever* refuse to lie flat!)

In my own case, I have long owned two copies of the book: one for use by amateur vocal or instrumental soloist; and one for use by a pianist or other keyboard accompanist. My first try at solving the page-turn dilemma was to cut off the spines of both books, using a commercial-grade paper shear, and then hole-punch the pages for enclosure in multiple three-ring binders.

This proved less than satisfactory, however, and so my next attempt was to punch the pages for enclosure in "comb" bindings. This too proved nearly impossible to play from, and so I finally resorted to laboriously making photocopies of the multiple pages of a given song, and then taping them together for playing, while being displayed on a suitably wide music stand.

Thus is here presented this first file of a two-PDF *Student Study Guide* for the *Frank Sinatra Songbook*. (**Part 1**: Index to p. 190; **Part 2**: pp. 191 to 368; with photos omitted.) Using these two files (downloaded and opened in Acrobat), the 9" wide x 12" high pages of a given song can be printed and assembled in the conventional, "primitive" manner described above; or, for those preferring to use the latest and greatest of electronic tablet devices, with pages turned via foot pedal or similar hardware - this file can be used directly for that purpose.

In the meantime, it is emphatically reiterated that these guides are intended for *student-study* only; and if you intend to use them for anything more than study - and especially if you use them to *play* from - then *please* honor the book's copyright holders by purchasing one or more complete printed copies of your own.

*Note that titles in the **Contents** page are hyper-linked to corresponding song pages.

FRANK SINATRA

Frank Sinatra has long been acclaimed as the world's leading performer of popular music; the artist who set the mold for all others to fill. He is, of course, more than a singer – Frank Sinatra is also an actor, recording artist, cabaret and concert star, radio and television personality and, on occasion, a producer, director and conductor. His career, which includes acting roles in more than 50 films, some of which he produced and directed, is studded with accolades: Oscars, Grammys, Emmys, the prestigious Peabody Award. A dedicated humanitarian, he has received numerous honors and awards in appreciation of his charitable endeavors.

A performer for nearly five decades, Mr. Sinatra shows no signs of slowing down. His life in recent years has been marked by prodigious activity in films, concerts, recordings and cabaret appearances.

He returned to the screen in "The First Deadly Sin," released the blockbuster album, the three-record "Trilogy;" "She Shot Me Down" and "L.A. Is My Lady." He has performed at Rio de Janeiro's Maracana Soccer Stadium before the largest audience (175,000) ever to attend a concert by a soloist (the event is recorded in the Guinness Book of World Records) and served as producer and director of entertainment for President Reagan's Inaugural Galas in 1981 and 1985.

Among his recent honors are the Presidential Medal of Freedom, the nation's highest award, which he received at a White House ceremony; an honorary Doctorate of Engineering from the Stevens Institute of Technology in Hoboken, New Jersey; and Austria's Medal of Honor for Science and Art, First Class, which he received following his benefit in Vienna to aid handicapped children.

Mr. Sinatra also appeared in several successive annual engagements at Carnegie Hall, each surpassing the previous year in critical acclaim and box office success. Indeed, he has established several box office records at that fabled landmark.

During his illustrious career, Mr. Sinatra acquired such famous nicknames as The Chairman of the Board, The Voice, The Greatest Roman of Them All and, of course, as virtually the entire world knows him, 01' Blue Eyes. The whole world also knows that he was born Francis Albert Sinatra in Hoboken, N.J. As a youngster, he had visions of a sportswriting career and worked briefly as a copy boy for a local newspaper. However, that ambition was short-lived once Frank Sinatra heard the unique music-styles of Billie Holiday and Bing Crosby. He decided to pursue a singing career himself and started with a local group called the Hoboken Four. It didn't last very long, and when the quartet broke up, the young singer took the solo route and toured the vaudeville circuit. Eventually he landed a job as a singing MC at the Rustic Cabin, a roadhouse in Englewood, N.J. His talent attracted Harry James, who hired him as a band vocalist. It was 1939, the heyday of the big bands and Frank Sinatra was on his way. A year later he joined Tommy Dorsey and began recording with the band's vocal group, the fondly remembered Pied Pipers.

"The Voice" later struck out on his own and appeared on radio's "Your Hit Parade" and his own show, "Songs By Sinatra." Then, in late 1942, he appeared at the old Paramount Theatre on Times Square. The headliner on the bill was Benny Goodman and when the bandleader introduced Mr. Sinatra, the audience erupted and cheered itself hoarse. There was dancing in the aisles, whistling, whooping and shrieking and it was the beginning of a long love affair between the singer and his fans. It was one of the most spectacular events in show business history and Frank Sinatra's career went soaring.

The next year, he made his movie debut and went on to appear in such notable films as "Anchors Aweigh," "On The Town," "The Man With The Golden Arm," "Pal Joey," "The Manchurian Candidate" and, "From Here To Eternity," the motion picture which brought him an Academy Award as Best Supporting Actor. He also received a special Oscar for "The House I Live In," the documentary that made an eloquent plea for an end to prejudice of all kinds. During the 1960's, Mr. Sinatra established his own recording company, Reprise Records, and released a number of well-remembered hit albums. During those years, he also starred in several award-winning one-man TV specials.

In 1978, he went to Israel for the dedication of the Frank Sinatra International Student Centre at the Mount Scopus campus of the Hebrew University (another building in Israel named for him is the Frank Sinatra Youth Centre in Nazareth). The following year he returned to the Middle East, performing a benefit concert in Egypt at the request of Madam Sadat for her favorite charity.

Mr. Sinatra has kept, as is customary, a busy schedule: tours to the U.S. and Europe; cabaret engagements; his role as Abbot of the New York Friars Club; a special appearance in Chicago at the city's annual ChicagoFest; a concert at the opening of a new 5,000-seat amphitheatre in Altos de Chavon in the Dominican Republic that was taped by Paramount Video and later broadcast on pay-TV systems around the country and induction into the National Broadcasters Hall of Fame.

He recently recorded "To Love A Child," the theme song of the Foster Grandparents Program, a favorite project of Nancy Reagan and the title of a book she has written. Proceeds from the record, which is dedicated to the First Lady, go to the program.

Frank Sinatra has received numerous honors of distinction. Variety Clubs International, the show business charity, saluted him for his achievements as an entertainer and a humanitarian. The event, which was attended by scores of Sinatra's celebrity friends, was a CBS-TV special. As a tribute to him, the Sinatra Family Children's Unit for the Chronically III was established at the Seattle Children's Orthopedic Hospital and Medical Center. Mr. Sinatra was one of the five distinguished honorees - the others were Jimmy Stewart, Eliz Kazan, Virgil Thompson and Katherine Dunham - of the 1983 Kennedy Center Honors.

Mr. Sinatra's world-wide travels in recent years have taken him to Vienna, London (at the Royal Albert Hall, where he is a perennial favorite), Paris (at the famed Moulin Rouge), Tokyo, Italy, South America and Honolulu, where he performed for the first time in 30 years and where he had filmed "From Here To Eternity" and "None But The Brave."

Despite a heavy schedule of professional commitments, Frank Sinatra somehow manages to find the time to lend his talents to humanitarian causes, performing benefit concerts in the U.S. and overseas and participating in numerous fund-raising drives. Among the organizations which have benefited from his activities are the Red Cross, Palm Springs' Desert Hospital, Variety Clubs International, the New York PAL, Cabrini Medical Center, the World Mercy Fund, the University of Nevada at Las Vegas, and the National Multiple Sclerosis Society. A particular favorite is the Barbara Sinatra Children's Center at Eisenhower Medical Center in Palm Springs, Ca. His wife, Barbara, is the driving force behind the two-year old facility which treats victims of sexual and physical abuse.

His upcoming activities include recording an all-digital album for CD release, produced by his son, Frank Sinatra, Jr. for Reprise Records. It will include songs never before recorded by Sinatra, Sr.

Frank Sinatra Songbook

Student Study Guide

Part 1 - Table of Contents - Alphabetical Order

(Select a title below to proceed directly to its corresponding song page)

| | | | |
|----------------------------|-----|-----------------------------------|-----|
| All or Nothing at All | 151 | My Heart Stood Still | 124 |
| All the Way | 20 | My Way | 16 |
| Autumn in New York | 180 | Theme From New York, New York | 11 |
| Blues in the Night | 60 | Night and Day | 158 |
| The Christmas Waltz | 105 | Ol' Man River | 27 |
| Day by Day | 43 | Saturday Night | 92 |
| Embraceable You | 128 | September In The Rain | 72 |
| Falling in Love With Love | 86 | Someone to Watch Over Me | 56 |
| A Foggy Day | 184 | Speak Low | 136 |
| Fools Rush In | 46 | Summer Me, Winter Me | 102 |
| Goody Goody | 148 | The Lady is A Tramp | 49 |
| The House I Live In | 108 | They All Laughed | 164 |
| I Can't Get Started | 22 | They Can't Take That Away From Me | 36 |
| I Cover the Waterfront | 188 | Time After Time | 162 |
| I Get A Kick Out of You | 64 | What Is This Thing Called Love? | 132 |
| In The Still of the Night | 119 | What Now My Love | 76 |
| I Only Have Eyes For You | 79 | When Your Lover Has Gone | 113 |
| It All Depends on You | 52 | Winners | 40 |
| It's Only A Paper Moon | 94 | You'd Be So Nice to Come Home to | 98 |
| I've Got You Under My Skin | 82 | You'll Never Know | 116 |
| Just In Time | 154 | Young at Heart | 177 |
| Love Walked In | 144 | You're Sensational | 140 |
| Mack the Knife | 32 | You Will Be My Music | 68 |

| | |
|------------------------------------|-----|
| Sinatra Background Information | iii |
| Sinatra Filmography | b-1 |
| Sinatra Discography - the Albums | b-2 |
| Full Contents - Alphabetical Order | b-3 |
| Full Contents - Numerical Order | b-4 |

Frank Sinatra Songbook

Student Study Guide

Part 1 - Table of Contents - Numerical Order

(Select a title below to proceed directly to its corresponding song page)

| | | | |
|-----------------------------------|----|----------------------------------|-----|
| Theme From New York, New York | 11 | You'd Be So Nice to Come Home to | 98 |
| My Way | 16 | Summer Me, Winter Me | 102 |
| All the Way | 20 | The Christmas Waltz | 105 |
| I Can't Get Started | 22 | The House I Live In | 108 |
| Ol' Man River | 27 | When Your Lover Has Gone | 113 |
| Mack the Knife | 32 | You'll Never Know | 116 |
| They Can't Take That Away From Me | 36 | In The Still of the Night | 119 |
| Winners | 40 | My Heart Stood Still | 124 |
| Day by Day | 43 | Embraceable You | 128 |
| Fools Rush In | 46 | What Is This Thing Called Love? | 132 |
| The Lady is A Tramp | 49 | Speak Low | 136 |
| It All Depends on You | 52 | You're Sensational | 140 |
| Someone to Watch Over Me | 56 | Love Walked In | 144 |
| Blues in the Night | 60 | Goody Goody | 148 |
| I Get A Kick Out of You | 64 | All or Nothing at All | 151 |
| You Will Be My Music | 68 | Just In Time | 154 |
| September In The Rain | 72 | Night and Day | 158 |
| What Now My Love | 76 | Time After Time | 162 |
| I Only Have Eyes For You | 79 | They All Laughed | 164 |
| I've Got You Under My Skin | 82 | Young at Heart | 177 |
| Falling in Love With Love | 86 | Autumn in New York | 180 |
| Saturday Night | 92 | A Foggy Day | 184 |
| It's Only A Paper Moon | 94 | I Cover the Waterfront | 188 |

One of Frank's most popular closers, this Kander and Ebb song was first introduced by Liza Minelli in the film of the same name. Frank's recording appears on "Trilogy."

Theme From New York, New York

Words by
FRED EBB

Music by
JOHN KANDER

Moderately, with rhythm

The musical score is written for piano and voice. It begins with a piano introduction in F major, 4/4 time, marked 'Moderately, with rhythm'. The piano part features a rhythmic melody in the right hand and a bass line in the left hand. The vocal melody enters in the second measure with the lyrics 'Start spread - in' the news, I'm leav - ing to - day,'. The piano accompaniment includes triplets and chords. The lyrics continue: 'I wan - na be a . part - of it New York, New'. The score includes guitar chord diagrams for F, Gm7, C7, and F6. The piano part includes dynamic markings 'f' and 'mf'.

© 1977 UNITED ARTISTS CORPORATION
All rights controlled by UNART MUSIC CORPORATION
All rights of UNART MUSIC CORPORATION assigned to CBS CATALOGUE PARTNERSHIP
All rights administered by CBS UNART CATALOG
International Copyright Secured Made in U.S.A.
All Rights Reserved

Gm7 Gm6 Gm7 C7^o F

York. These vag - a - bond shoes

are long - ing to stray, And step a -

F Gm7 C7^o Gm7 C7^o Gm7 C7^o

round the heart of it New York, New York.

-----no lyric on D. S.-----

Bbmaj7 Bbm6

I wan - na wake up in the cit - y that does - n't

To Coda

F6 **Fmaj7** **Gm7** **Fmaj7** **Am7**

sleep to find I'm king of the hill,

D7 **Gm7** **Gm6** **Gm7** **C7**

top of the heap. My lit - tle town

F **Gm7** **C7**

blues are melt - ing a - way,

Gm7 **C7** **Gm7** **C7** **F** **F6**

I'll make a brand new start of it in old New

Cm7 F7 Bb Bbm6

York. If I can make it there, — I'd make it

F (C bass) D7+5 D7 C7 (E bass) D7 (F# bass) Gm7 Am7 Bbmaj7 C11

an - y - where, — It's up to you, New York, New

F Gm7 C7 Gm7 C7 Gm7 C7

York.

f *mf*

D. S. al Coda

Coda Am7 D7 Bbm7 Db7

king of the hill, head of the list, cream of the crop at the top of the heap.

Slow tempo

Gb

Abm7

Db7

EbdimFm7-5

My lit - tle town blues are melt - ing a - way, I'll make a

molto rit. *f*

3

brand new start _ of it in old New York. If I can make it there _

Gb Gbmaj7 Dbm7 Gb7 Cb

I'd make it an - y - where, _ Come on, come through New

Cbm6 Gb Eb7+5 Eb7 Db7 Eb7 Abm7 Bbm7

York, New York.

ff

A showstopper at concerts, this song was originally written by three French songwriters. Paul Anka penned the English lyrics, and Don Costa made the arrangement. A live recording made during Frank's 1974 United States tour was released on "Sinatra - The Main Event."

My Way

Original French Lyrics by
GILLES THIBAUT

English Lyrics by
PAUL ANKA

Music by
CLAUDE FRANCOIS
and JACQUES REVAUX

Moderately slow

And now the end is near, and so I face the fin - al
(Re-) grets, I've had a few, but then a - gain, too few to

cur - tain, My friend, I'll say it clear, I'll state my
men - tion, I did what I had to do, and saw it

case, of which I'm cer - tain. I've lived a life that's full, I trav-eled
thru with-out ex-emp-tion. I planned each chart-ered course, each care-ful

© Copyright 1967 by SOCIETE LES NOUVELLES EDITIONS EDDIE BARCLAY, PARIS

© Copyright 1969 for the U.S.A. and Canada by MANAGEMENT AGENCY

and MUSIC PUBLISHING, INC., New York, N.Y.

Rights administered by MCA MUSIC PUBLISHING, a Division of MCA INC., New York, N.Y.

International Copyright Secured

Made in U.S.A.

All Rights Reserved

MCA MUSIC

F Fm C G7

each step and ev-'ry high-way, And more, much more than this, I did it
a - long the by - way, And more, much more than this, I did it

1. F6 C 2. F6 C

My Way. Re - My Way. Yes, there were

C C7 F

times, I'm sure you knew, when I bit off more than I could chew, But thru it

Dm7 G7 Em7 Am

all, when there was doubt, I ate it up, and spit it out. I faced it

Dm7 G7 C

all, and I stood tall, and did it My Way. I've

C Em Gm6 A7

loved, I've laughed and cried, I've had my fill, my share of los - ing, And

Dm Dm7 G7 C

now, as tears sub-side, I find it all so a - mus - ing. To

C7 F Fm

think I did all that, and may I say, "Not in a shy way." Oh,

C G7 F6 C

no, oh no, not me, I did it My Way. For what is a



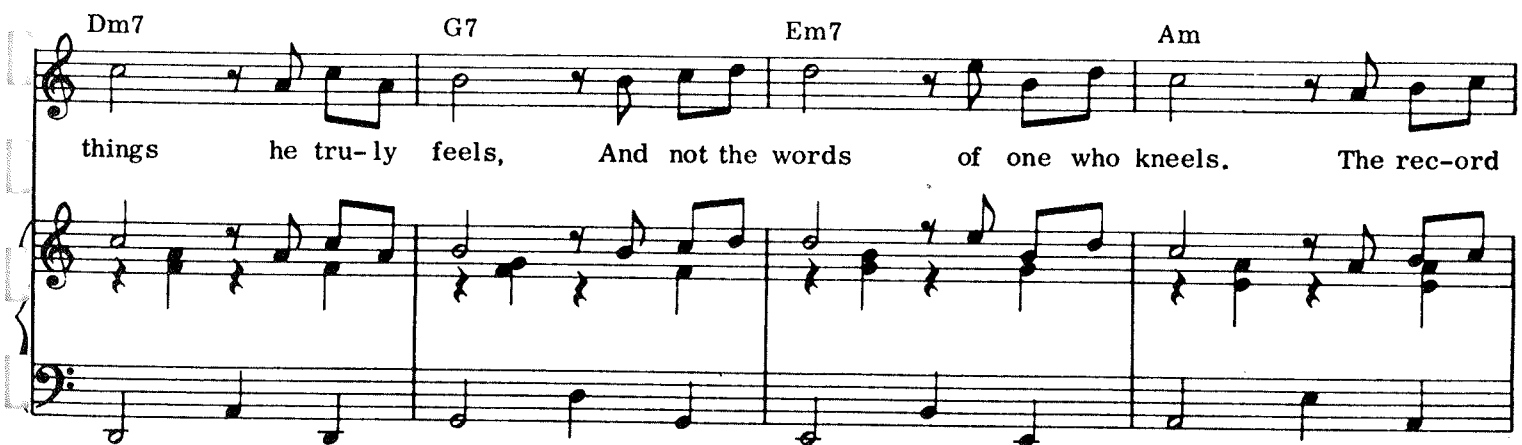
C C7 F

man, what has he got, if not him-self, then he has not to say the



Dm7 G7 Em7 Am

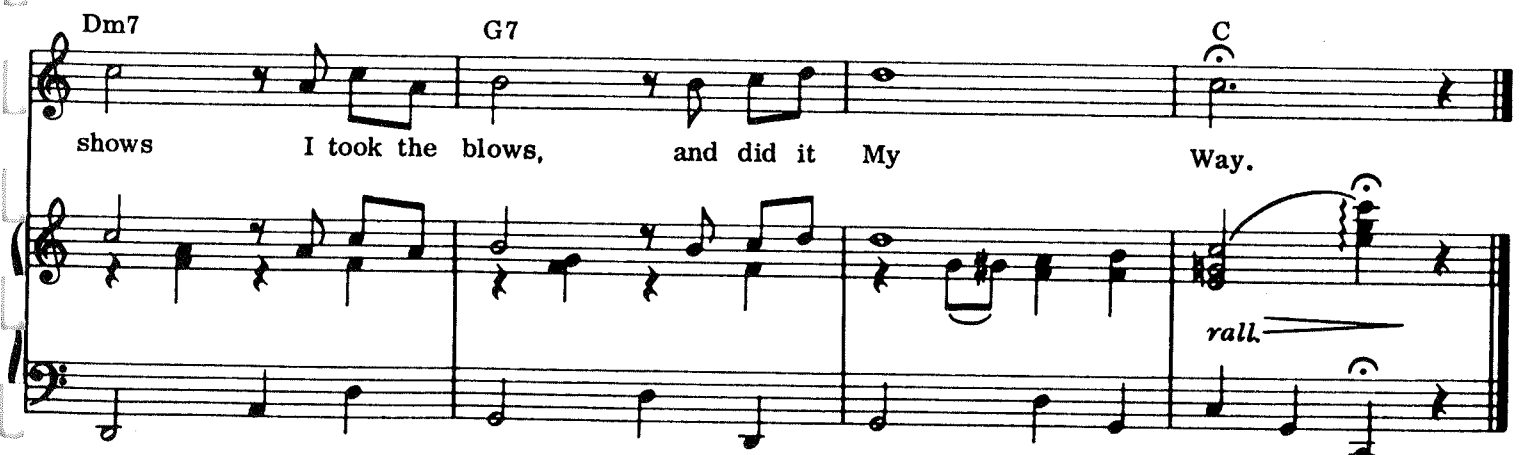
things he tru-ly feels, And not the words of one who kneels. The rec-ord



Dm7 G7 C

shows I took the blows, and did it My Way.

rall.



Written for “The Joker Is Wild,” Frank portrayed comedian Joe E. Lewis and gave another outstanding performance. The song was recorded twice: for Capitol (August 13, 1957), and for Reprise (April 29, 1963). Both featured the classic Nelson Riddle score.

All The Way

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Slowly

mp

poco rit.

Refrain *(molto espressivo)*

a tempo
mf

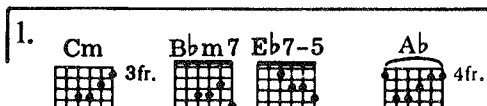
When some-bod-y loves you, it's no good un-less he loves you
When some-bod-y needs you, it's no good un-less she needs you

ALL THE

WAY.

{ Hap-py to be near you, when you need some-one to cheer you
Thru the good or lean years and for all the in be-tween years,

ALL THE WAY. Tall-er than the tall-est tree is,
Who knows where the road will lead us,



That's how it's got to feel;
on - ly a fool would

Deep - er _____ than the



deep blue sea is, that's how deep it goes, — if it's real.



say, But if you let me love you, it's for sure I'm gon-na love you ALL THE



WAY, ALL THE WAY.

rall.

Ira Gershwin wrote new lyrics for Frank to record for the "No One Cares" album. Gordon Jenkins arranged and conducted the recording on March 26, 1959.

I Can't Get Started

Words by
IRA GERSHWIN

Music by
VERNON DUKE

Allegretto

The piano introduction consists of five measures. The first measure is marked *mf* and features a treble clef with a half note G4 and a bass clef with a half note F3. The second measure has a treble clef with a half note A4 and a bass clef with a half note G3. The third measure has a treble clef with a half note B4 and a bass clef with a half note A3. The fourth measure has a treble clef with a half note C5 and a bass clef with a half note B3. The fifth measure is marked *poco rit* and features a treble clef with a half note D5 and a bass clef with a half note C4. The piece is in 4/4 time and C major.

The first line of the song features a vocal melody and piano accompaniment. The vocal melody is in C major, with lyrics: "I'm a glum one, it's ex-plain-a-ble: I met some one un-at-tain-a-ble;". The piano accompaniment is in 4/4 time, marked *mp (in strict tempo)*. The chords are: C, Dm7, G7, Cmaj7, Dm7, G7, F. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

The second line of the song features a vocal melody and piano accompaniment. The vocal melody is in C major, with lyrics: "Life's a bore, The world is my oy-ster no more.". The piano accompaniment is in 4/4 time, marked *mp a tempo*. The chords are: Em7, F#o, Dm7, G7, C, F#m7-5, B7. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

mf E F#m7 B7 Emaj7 F#m7 B7 A

All the pa-pers where I led the news With my ca-pers now will spread the news,

mf

E G7sus4 C C#° Dm7 3 3 G7

"Su - per - man Turns Out To Be Flash In The Pan!"

R.H.

Refrain

mp gracefully Cmaj7 Am F Dm7 G7 E7 Am7-5

p-mf

I've flown a - round the world in a plane; I've set - tled re - vo - lu - tions in
(I do a) hun-dred yards in ten flat; The Prince of Wales has cop - ied my

p-mf

Bm C Em Am C Dm7 Dm7-5 G7

Spain; The North Pole I have char - ted, But can't get start - ed with
hat; With queens I've à la cart - ed, But can't get start - ed with

C A7 D7 G7 *p* Cmaj7 Am F

you. _____
 you. _____

A - round a golf course I'm un - der
 The lead - ing tail - ors fol - low my

Dm7 G7 E7 Am7-5 Bm C

par, — And all the mov - ies want - me to star; I've got a
 styles, And tooth - paste ads all fea - ture my smiles; The As - tor -

Em Am C Dm7 Dm7-5 G7 C Ab7 G7

house, a show - place, But I get no - place with you.
 bilts I vis - it, — But say, what IS - it - with you?

C *mp* Em7 A7 Em7 A7 D Bm7

You're so su - preme, lyr - ics I write - of you, Scheme
 When first we met, how you e - lat - ed me! Pet, —

Dmaj 7 Bm7 Dm7 G7 Dm7 G7 C Eb+

just for a sight_ of you, Dream both day and night_ of you And what
you dev-as - tat - ed me! Yet, — now you've de - flat - ed me Till you're

Am7 D7 G7 p Cmaj7 Am F Dm7 G7

good does it do? In nine - teen twen - ty - nine_ I sold short; — In Eng - land
my Wa - ter - loo. I've sold my kiss - es at — a ba - zaar, — And af - ter

E7 Am7-5 Bm C C A7

I'm pre - sen - ted at court, But you've got me down - heart - ed 'Cause I
me they've named a ci - gar; But late - ly how I've smart - ed, 'Cause I

Dm7 G7 1 C G7 2 C

can't get start - ed with you. I do a you.

espr. p mf pp

I'm a glum one; it's explainable:
 I met someone unattainable.
 Life's a bore,
 The world is my oyster no more.
 All the papers, where I led the news
 With my capers, now will spread the news:
 "Superman
 Turns out to be Flash In The Pan!"

First Refrain

I've flown through outer space in a plane;
 I've made the moon my secret domain.
 The Russians I've outsmarted—
 But can't get started with you.

All the Olympic medals I've won
 Prove my physique is second to none;
 My heart is big and roomy
 What good's it do me with you.

 When first we met—
 How you elated me!
 Pet!
 You devastated me!
 Yet—
 Now you've deflated me
 Till you're my Waterloo.

In Cincinnati or in Rangoon
 I smile and gals go into a swoon;
 But you've got me down-hearted
 'Cause I can't get started with you.

Second Refrain

I'm written up in *Fortune and Time*;
 The biggest and the latest news, I'm.
 For me they strike the band up
 I'm just a stand-up with you.

*D'you know the Texas taxes I pay?
 (I gush a million barrels a day).
 Each house I own's a show place
 But I get no place with you.

 Oh, tell me why
 Am I no kick to you—
 I,
 Who'd always stick to you.

 Fly—
 Through thick and thin to you?
 Tell me why I'm taboo!

I offer you a man among mice—
 (I could have been the President twice!)
 With queens I've a la carted—
 But I can't get started with you.

***NOTE FROM THE AUTHOR:**

An excellent substitute for this stanza:

I'm welcomed anywhere I may be;
 Why, Greta Garbo's had me to tea.
 The Ira Gershwins I visit,
 But, say, what is it with you?

Frank's version of this Jerome Kern classic is a highlight of the film "Till The Clouds Roll By." His Columbia record, with Axel Stordahl at the podium, was waxed on December 3, 1944.

Ol' Man River

Words by
OSCAR HAMMERSTEIN

Music by
JEROME KERN

Moderato

ff *deliberato* *ff* *f*

poco rall e dim. *p* *mf* *rit*

C **F** **C** **G7**

Col-ored folks work on de Mis-sis-sip-pi, Col-ored folks work while de white folks play,

a tempo

C7 **F** **C** **Am7** **D7** **G7** **C**

Pull-in' dose boats from de dawn to sun-set, Git-tin' no rest till de judge-ment day.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato'. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The tempo and dynamics change throughout, including 'deliberato', 'poco rall e dim.', 'a tempo', and 'rit'. The vocal melody is simple and expressive, with lyrics that tell a story of hardship. The score includes four systems of music, each with a piano accompaniment and a vocal line. Chord symbols (C, F, C, G7, C7, F, C, Am7, D7, G7, C) are placed above the vocal line to indicate the harmonic structure. The lyrics are written below the vocal line.

Em Am6 Em Am6 Em Am6 Em B7

Don't look up an' don't look down, You don't dast make de white boss frown;

mf

Em Cdim Em Cdim Em Em7 F#m7 Cdim Em Dm7 G7

Bend yo' knees an' bow yo' head, an' pull dat rope un - til yo're dead.

rall.

C7 F A7

Let me go 'way from de Mis - sis - sip - pi, Let me go 'way from de

p a tempo

Dm Fdim C

white men boss. Show me dat stream called de riv - er Jor - dan,

dim.

B \flat 7 G7 C G7

Dat's de ol' stream dat I long to cross.

f rall.

C Am C F C F

Burthen-Very slow *con sentimento*

Ol' man riv - er, dat ol' man riv - er, He must know sump - in', but

C Am G7 Dm7 G7

don't say noth - in', He jus' keeps roll - in', He keeps on roll - in' a -

C Dm7 C Am

long. He don't plant 'ta - ters, he

C F C Am C Cdim

don't plant cot-ton, An' dem dat plants 'em is soon for-got-ten; But

G7 Dm7 G7 C F

ol' man riv-er, he jus' keeps roll-in' a-long.

C Am B7 Em B7 Em B7

You an' me, we sweat an' strain,

Em6 Cdim Em B7 Em Cdim

Bod-y all ach-in' an' racked wid pain. "Tote dat barge!"

Em Cdim Em Cdim Em Dm G7

"Lift dat bale," Git a lit - tle drunk an' you land in jail.

C Am C F C G7

Ah gits wea - ry an' sick of try - in', Ah'm tired of liv - in' an'

pp *cresc.*

Am D7 C Am Dm7 G7

skeered of dy - in', But Ol' man riv - er, he jus' keeps roll - in' a -

f *cresc.*

1. C Fm C Dm7 G7 2. C F G7 C

long. long.

marc. e sostenuto *ff allarg.*

A showstopper at concerts, Frank recorded this Frank Foster score for the "L.A. Is My Lady" album.

Mack The Knife

From "The Threepenny Opera"

English Words by
MARC BLITZSTEIN
(Original German Words
by BERT BRECHT)

Music by
KURT WEILL

Moderately (♩ = 3/4)

No chord

mf

Am7/D

G6

E7+9 3fr.

Am7

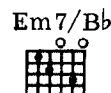
1. Hey, the shark has pret - ty teeth, dear,

Am7/D

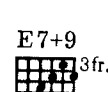
Am7

G6

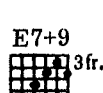
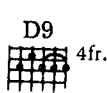
and he shows 'em, shows 'em pearl - y white...



Just a jack-knife has Mac - heath, dear,



and he keeps___ it, keeps it way___ out of sight.



When the shark bites . with his teeth, dear,



scar - let bil-lows, they start___ to spread___

Em7 Am7

Fan - cy gloves, though, wears Mac - heath, dear,

1. - 3.

To Coda

D9 4fr. G6

so there's nev-er, nev-er, nev-er a trace_ of red. —

4.

D9 4fr. D. S. al Coda

1. On the Ah, Su-kie
2. My man
3. But with

Coda

Am7/D

Mack-ie's, yes,

Bb°7 G6 E7+5 Bb11-5

Mack - ie's, I said Mack - ie's, that bad man Mack - ie's,

my man Mack - ie, you bet - ter know that Mack - ie's

back in town.

loco

gva

2. On the sidewalk, one Sunday morning,
 lies a body oozing life.
 Someone's sneakin' 'round the corner.
 Could that someone, perchance, be Mack the Knife?
 From a tugboat, by the river goin' slow,
 a cement bag's droppin' down.
 And the cement's just, just for the weight, dear,
 I bet you Mackie's, yeah, he's back in town.
3. My man Louie Miller, he split the scene, babe,
 after drawin' out all the bread in his stash.
 And Macheath spends just like a "pimp" now;
 did our boy do, did he do somethin' rash?
 Oh, Satchmo—Louis Armstrong, Bobby Darin,
 they did this song nice, and Lady Ella, too.
 They all sang it, sang it with such feeling
 that Ol' Blue Eyes can't add nothin' new.
4. But with Quincy's big band right behind me,
 swingin' hard, Jack, I know I can't lose.
 When I tell you how Mack the Knife paid,
 it's an offer you can't refuse.
 We got George Benson, Newman, Foster,
 Yeah, we got the Brecker Brothers,
 and Hamp' bringin' up the rear.
 All those bad cats, and more, are in this band now
 with the greatest sounds you've ever gonna hear.
- D.S. Ah, Sukey Tawdry, old Jenny Diver, Polly Peachum,
 and Miss Lucy Brown.
 Oh, the line forms on the right, dear,
 now that Mackie's, yes, Mackie's,
 I said Mackie's, that bad man Mackie,
 my man, Mackie, you better know that
 Mackie's back in town.

Frank has commissioned scores of this song from George Siravo (recorded November 5, 1953 for Capitol) and by Neal Hefti (recorded April 10, 1962 for Reprise).

They Can't Take That Away From Me

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato (*lightly*)

The piano introduction is in E-flat major, 4/4 time. It begins with a piano (*p*) dynamic and a *rit* (ritardando) marking. The melody is played in the right hand with a series of chords and single notes, while the left hand provides a steady accompaniment of eighth notes.

with feeling
mp

Our ro-mance won't end on a sor-row-ful note, Though by to-mor-row you're

mp a tempo

The piano accompaniment for the first vocal line features a steady eighth-note pattern in the left hand and a more complex melody in the right hand, including triplets.

gone; The song is end-ed, but as the song-writ-er wrote, The

The piano accompaniment continues with the same eighth-note pattern in the left hand and a melody in the right hand that includes triplets and a final cadence.

C6 D7 G6 C6 D7 Gma.7 G6 G C6 D7

mel-o-dy ling-ers on. They may take you from me, I'll miss your fond ca-

Gmi. Ab C+ C7 Edim. Fmi. Bb Edim. F7 F7b5 Bb7

ress. But though they take you from me, I'll still pos-sess:

poco marcato

Ab Bb9 Eb6 Gmi. Eb Gb dim. Bb7 sus.4 Bb7

Refrain (not fast) *mp-mf*

The way you wear your hat, — The way you sip your tea, —

slowly with warmth *mp-mf*

Ab6 Bb9 Bbmi. Eb Bb7 Bbmi.6 Cmi. D7b5 Gm7-5 Ab Fmi. C9 F7

The mem'ry of all that — No, no! They can't take that a-way from me!

mf

A^b B^b7^9 E^b6 $Gmi.$ E^b $G^b dim.$ $B^b7^{sus.4}$ B^b7

The way your smile just beams, — The way you sing off key, —

mp

A^b6 B^b7^9 $B^bmi.$ E^b B^b7 $Gm7-5$ $Cmi.$ $D7^b5$ $Gm7-5$ A^b $Fmi.$ $B^b7^{sus.4}$ B^b7

The way you haunt my dreams, — No, no! They can't take that a-way from me! —

mf

E^b6 E^b *warmly* $Gmi.$ $C7$ $A dim.$ $Gmi.$ $C7$ $D7$ $Gmi.$ $Em7-5$ $A7$

We may nev - er, nev - er meet a - gain On the bump - y road to

con calore

$D7^{sus.4}$ $D7$ $Gmi.$ $C7$ $A dim.$ $Gmi.$ $B^bmi.$ $C7$ $F7$ $A^bmi.$ B^b7

love, Still I'll al - ways, al - ways keep the mem - 'ry of

mf *f*

mp A^b $A^bma.7$ A^b6 E^b6 $Gmi.$ E^b $G^bdim.$

The way you hold your knife,— The way we danced till three,—

mp

$B^b7_{sus.4}$ B^b7 A^b6 B^b7^9 E^b7 $D7_{b5}$ $Gm7-5$ D^b $Cmi.$ E^b7

The way you've changed my life. No, no! They

A^b $Fmi.$ $B^b7_{sus.4}$ B^b7 $Cmi.$ *mp* $Fm7-5$ E^b A^b E^b $Gmi.$ A^b6 B^b7

can't take that a-way from me! — No! They can't take that a-way from

mf *mp*

1. E^b $E^bma.7$ B^b E^b B^b7 B^b7^9 A^b B^b7^9 *mf*

me! — The way you wear your hat me! —

2. E^b $E^bma.7$ $E^bmi.6$ A^b+ E^b E^b6

mf *p* *pp*

"Ol' Blue Eyes" came back in 1973 to record a memorable album of brand new songs. Joe Raposo wrote this song especially for Frank, and Gordon Jenkins arranged and conducted it on June 21, 1973.

Winners

Theme From *Maurie*

Words and Music by
JOE RAPOSO

Moderately slow, with a beat

Tacet

mp

with pedal throughout

Bb(add C)



Bbmaj7



D7/Bb



Here's to the win - ners, —

lift up the glass - es; —

mf

Bb(add C)



Bb9



Abm/Bb



Ebmaj7



Am7 - 5/D



D7-9



4 fr.

here's to the glo - ry —

still to be. —

mf

Gm(maj7) Gm7/C C7 F maj7 Bbmaj7 Bb6

Here's to the bat - tle _____ what - ev - er it's for, _____ to ask the

Ebmaj7 Gm6/A A7⁻⁹_{0 +5} Dm7 G7-9 Cm7 F7-9

best of our-selves _____ then give much more. _____

Bb(add C) Bbmaj7 D7/Bb

Here's to the he - roes, _____ those who move moun - tains; _____

Bb(add C) Bb9 Abm/Bb Ebmaj7 Am7-5 D7-9

here's to the mir-a-cles _____ they make us see. _____

gradual cresc.

Gm(maj7)

Gm7

3 fr.

C9

To Coda

C7-9

Here's to all broth - ers, —

here's to all peo - ple, —

Bb/F

Bb+/F

F9

Bb

Bb+

here's to the win - ners — all of us can be. —

D. S. $\frac{3}{4}$ al Coda

Gm7

Cm7

F7-9

Coda

Bb/F

Bb+/F

F9

ten.

here's to the win - ners — all of us can

ten.

dim.

molto rit.

Bb

Ebmaj9

F9 sus4

Bbmaj9 Bb

be. —

a tempo cresc.

ff

One of Frank's most beautiful ballad sides, it was arranged by Axel Stordahl for the Columbia session of August 22, 1945. Stordahl was one of the composers of the song.

Day By Day

Words and Music by
SAMMY CAHN, AXEL STORDAHL
and PAUL WESTON

Moderately Slow (with expression)

The musical score is written for piano and voice. The piano part begins with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) and then a *mf* (mezzo-forte) section ending with a *dim.* (diminuendo). The tempo is marked 'Moderately Slow (with expression)'. The key signature has one sharp (F#). The score includes guitar chord diagrams for A7, Bm, Am7, D7, Am7, D7, G, Bm7, E9, Bm7, Gm, and E7. The vocal melody includes lyrics: 'DAY BY DAY I'm fall - ing more in love with you And DAY BY DAY my love seems to grow, There'. The piano accompaniment features a melodic line in the right hand (R.H.) and a supporting bass line in the left hand (L.H.). There are triplets in the piano part corresponding to the lyrics 'my love seems to grow' and 'There'.

Am B7+5 B7 B7-5 B7 Em

is - n't an - y end to my de - vo - tion;

Em(maj7) Em7 A7 A7-5 A7 Em7 A7 G#6 A7

It's deep - er dear by far than an - y

Am7 D7-9 E7-9 E7+5 Am7

o - cean, I find that DAY BY DAY

Bm Am7 D7 Am7 D7

you're mak - ing all my dreams come true, So

R. H.




come what may _____ I want you to know _____









_____ I'm yours a - lone _____ and I'm in







love to stay, As we go through the










years, DAY BY DAY. _____

rall.

One of Frank's earliest recordings with the Tommy Dorsey Orchestra, recorded on March 29, 1940.

Fools Rush In

(Where Angels Fear To Tread)

Words by
JOHNNY MERCER

Music by
RUBE BLOOM

Moderately Slow (with expression)

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a series of guitar chords indicated by chord diagrams above the vocal line. The tempo is 'Moderately Slow (with expression)'. The key signature has one flat (B-flat major or D minor). The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte), as well as articulation like *rall.* (rallentando). The lyrics are: "Ro-mance is a game for fools," I used to say; a game I thought I'd nev - er play. "Ro - mance is a game for fools," I said and grinned; then you passed by, and here I am throw-ing cau - tion to the wind. *ten.*

Chord Diagrams (from top to bottom):

- System 1: C, G7, C, G7
- System 2: F, C, D9, G7-9, C, Eb7, Ab, G7
- System 3: C, G7, C, G, G+, G
- System 4: Am6, B7, Em, Em7, F#m7, B7, E, B7, G7



Chorus, Slowly (with expression)

Fools rush in _____ where an-gels fear to tread, _____ and so I come to



you, my love, _____ my heart a - hove my head. _____ Though I



see _____ the dan - ger there, _____ if there's a



(G Bass)

chance for me _____ then I don't care. _____ Fools rush in _____

— where wise men nev-er go, — but wise men nev - er fall in love —

— so how are they to know? — When we met —

— I felt my life be-gin; — so o - pen up your heart, and let —

— this fool rush in. in. —

1. C Fm6 Ab Dm7 2. C Fm6 Ab7 C

(p)

Another Nelson Riddle score that remains in Frank's concert repertoire, it was first taped for Capitol on November 26, 1956 ("Pal Joey" soundtrack).

The Lady Is A Tramp

Words by
LORENZ HART

From "Babes In Arms"

Music by
RICHARD RODGERS

p - mf **Cm7** **Dm7** **G7**

I get too hun - gry For din - ner at eight, —

p - mf

C **Cm7** **Dm7** **G7**

I like the thea - tre but nev - er come late. —

C **Cmaj7** **C9** **F** **Fm6**

I nev - er both - er with peo - ple I hate, —

C **C+** **F** **G7** **C** **G7**

That's why the la - dy is a tramp. —

mf

C Cm7 Dm7 G7

I don't like crap-games With Bar - ons and Earls,—



C Cm7 Dm7 G7

Won't go to Har - lem In er - mine and pearls —



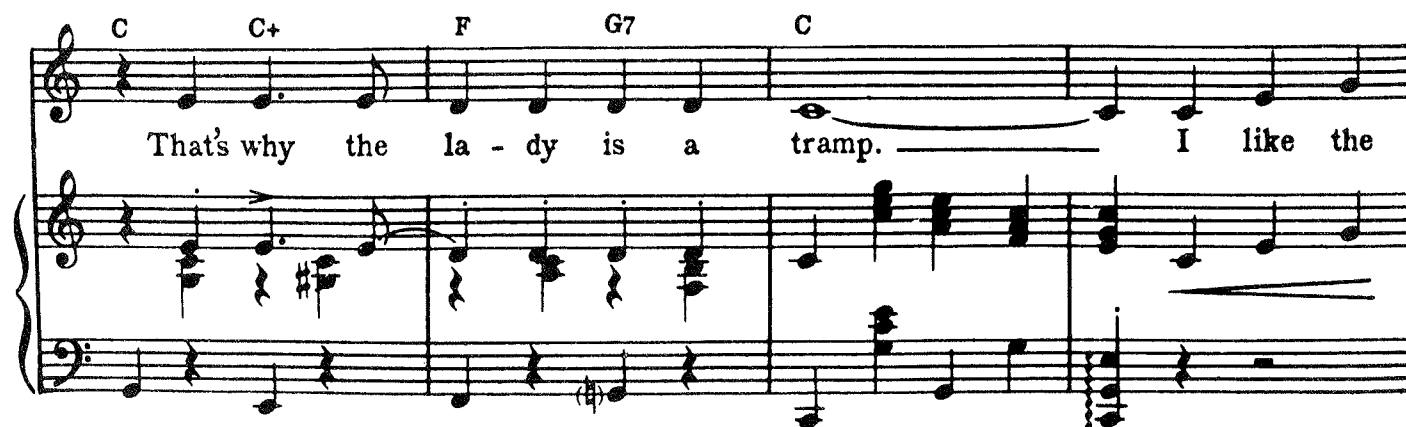
C Cmaj7 C9 F Fm6

Won't dish the dirt with the rest of the girls,—



C C+ F G7 C

That's why the la - dy is a tramp. — I like the



Free fresh wind in my hair, — Life with-out care. —

mf

I'm broke, — it's oke, — Hate Cal-i-for-nia, It's

p

cold and it's damp, — That's why the la-dy is a tramp. —

mf

la-dy is a tramp. —

Frank recorded this song three times. The first, for Columbia, was recorded on July 10, 1949. The third version was arranged and conducted by Nelson Riddle on August 23, 1960 and it was a "Swingin' Session."

It All Depends On You

Words and Music by
B.G. DESYLVA, LEW BROWN
and RAY HENDERSON

Moderato



C Cdim G7 G+ C6

Lov - ers de - pend on moon - light For a love af - fair.
Is - n't it sweet to know, dear, You can help me on?

The first verse of the song is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Lov - ers de - pend on moon - light For a love af - fair. Is - n't it sweet to know, dear, You can help me on?". The piano part features chords and a melodic line that supports the vocal melody.

C Cm6 Eb7 G Cm6 D7 Dm7 G7

Ba - bies de - pend on moth - ers For their ten - der care.
Would - n't it hurt to know, dear, All my hopes were gone?

The second verse of the song is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Ba - bies de - pend on moth - ers For their ten - der care. Would - n't it hurt to know, dear, All my hopes were gone?". The piano part features chords and a melodic line that supports the vocal melody.

Copyright © 1926 by DESYLVA, BROWN & HENDERSON, INC.
Copyright Renewed, assigned to CHAPPELL & CO., INC. and
STEPHEN BALLENTINE MUSIC PUBLISHING COMPANY

International Copyright Secured All Rights Reserved Printed in the U.S.A.

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright
Infringers are liable under the law

Dm7 G7 C Dm7 G7 G+ C6
 Flow - ers de - pend on sun - shine, And the morn - ing dew.
 Would - n't it make you proud, dear, If I made a name?

Dm7 G7 Am Am7 B7 Em B G7
 Each thing de - pends on some - thing, And I de - pend on you.
 But if I failed to win, dear, Would you want all the blame?

Refrain C maj.7 C6 C maj.7
 I can be hap - py, I can be sad, I can be good or

C6 Em7 C Cdim Dm7 G7
 I can be bad, It all de - pends on you.

Dm F+ Dm7 G7

I can be lone - ly out in a crowd,

Dm F+ Dm7 G7 G9 G+

I can be hum-ble, I can be proud, It all de - pends on

C Cdim C G7 Dm7 G7 C Cmaj.7 C7

you. I can save mon - ey, or spend it,

F F6 C+ Cm6 D7 D9

Go right on liv - ing, or end it, You're to blame, hon - ey,

D7 Dm7 G7 Cdim G7

For what I do. I know that

L.H.

C maj.7 C6 C maj.7 Gm6

I can be beg - gar, I can be King, I can be al - most

A7 D7 Dm7 G7

an - y old thing, It all de - pends on

mf

1. C Cdim G7 G+ 2. C Cdim G7 C

you. you.

sf

Axel Stordahl arranged and conducted this song from the show "Oh Kay" on July 30, 1945.

Someone To Watch Over Me

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Scherzando

mf

un poco rit.

Moderato

p a tempo

There's a say - ing old Says that love is blind, Still we're of - ten told, "Seek and

ye shall find." So I'm going to seek A cer - tain lad I've had in mind.

E♭ Ebmaj7 E♭9 E♭7 A♭maj7 Cm

Look - ing ev - 'ry-where, Have - n't found him yet; He's the big af - fair I can -

F7 Fm7 Gm B♭7 E♭ A♭

not for - get. On - ly man I ev - er Think of with re - gret.

E♭ D7(b9) mp Gm C Gm

I'd like to add his i - ni - tial to my mon - o - gram.

C7 mf B♭ B♭6 Cm7 F7 B♭ A♭ Gm B♭7 un poco rall.

Tell me, where is the shep - herd for this lost lamb?

E^b
a tempo
p

E^b7 *A^b6* *A^b°* *E^b* *E^b°* *B^b7* *B^b°*

There's a some - bod - y I'm long-ing to see. I hope that he Turns out to be

p a tempo

Fm *C7* *Fm* *Am7-5* *Fm7* *B^b7* *E^b* *G7+5* *A^b* *B^b7* *E^b* *p* *E^b7*

Some-one who'll watch o-ver me. I'm a lit - tle lamb who's

p

A^b6 *A^b°* *E^b* *E^b°* *B^b7* *B^b°* *Fm* *C7* *Fm*

lost in the wood. I know I could Al-ways be good To one who'll

Am7-5 *Fm7* *B^b7* *E^b* *E^b7* *A^b* *B^b7* *E^b* *A^b*

watch o - ver me. Al - though he may not be the

mf

man some Girls think of as hand-some. To my heart he car-ries the

Eb D7 D7+5 D7 G7

key. _____ Won't you tell him please to put on some speed,

C C7 F7 Bb7 Eb p Eb7 Ab6 Ab°

Fol-low my lead, Oh, how I need Some-one to watch o-ver

Eb Eb° Bb7 Bb° Fm C7 Fm Am7-5 Fm7 Bb7

1. *Eb Eb7 Ab G7+5 Fm7 Bb7+5* me. _____

2. *Eb Eb7 Ab Abm Eb* me. _____

mf

Another classic Sinatra-Riddle side from "Only The Lonely," which many fans consider to be Frank's finest ballad album.

Blues In The Night

(My Mama Done Tol' Me)

Words by
JOHNNY MERCER

Music by
HAROLD ARLEN

Blues tempo

The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Blues tempo'. The piano part features a driving bass line with triplets and a melody in the right hand. The vocal part enters with the lyrics 'My ma-ma done tol' me'.

Lyrics:

My ma-ma done tol' me — when I was in {knee-pants, — pig-tails, —} My ma-ma done tol' me, —

{Son! — A wom-an-'ll sweet talk, —} and give ya the big eye, — but when the sweet talk-in's done —

{A wom-an's a two-face, —} A wor-ri-some thing who'll leave ya t' sing the

Chords: Bb, Bb7, Eb7, C7, F7, F+, Bb, F7, C7, F7.

B \flat B \flat 7 F7+5 B \flat m7 E \flat 7 B \flat

blues — in the night, Now the rain's a-fall-in', hear the train a-call-in', whoo-ee, — (My

p *mf*

E \flat 9 E \flat m6 F7 B \flat

ma-ma done tol' me, —) Hear dat lone-some whis-tle blow - in' cross the tres-tle, whoo-ee, — (My

mf

F7 C7 F7

ma-ma done tol' me, —) A whoo-ee-duh-who-ee, — Ol' click-e-ty clack's a-ech-o-in' back th'

B \flat E \flat 9 E \flat m6 F7

blues — in the night, The eve-nin' breeze - 'll start the trees to cry - in' and the

broadly

moon - 'll hide its light, when you get the blues in the night.

Chords: D \flat 7, C+, C7, G+, G7 \flat 5, B \flat m6, C7, F7, E \flat m6

R.H.

Take my word, the mock - in' bird - 'll sing the sad - dest kind o'

Chords: A \flat m6, F7, E \flat 9, E \flat m6, F7, D \flat 7

song, he knows things are wrong and he's right.

Chords: C+, C7, G+, G-5, B \flat m6, C7, F7, E \flat m6

R.H.

(whistle) From Nat-chez to Mo-bile, from

Chords: A \flat m6, F7, B \flat 7, C7, F7, B \flat

Mem-phs to St. Joe,—where - ev - er the four winds blow; — I been in some big towns — an'

This system contains the first two staves of music. The melody is in the upper staff, featuring triplet eighth notes and a Bb7 chord. The piano accompaniment is in the lower staff, with a steady eighth-note bass line and chords. The key signature has two flats (Bb and Eb).

heard me some big talk, — but there is one thing I know, — { A wom-an's a two-face, — } A { A man is a two-face, — }

This system contains the next two staves. The melody continues with triplet eighth notes and includes a Bb chord. The piano accompaniment features a more complex harmonic structure with some chromaticism. The key signature remains two flats.

wor - ri - some thing who'll leave ya t' sing the blues — in the night. Hum —

This system contains the third and fourth staves. The melody includes a Bb chord and ends with a hummel line. The piano accompaniment continues with a consistent eighth-note pattern. The key signature remains two flats.

My ma - ma was right, there's blues in the night.

This system contains the fifth and sixth staves. The melody features a Bb7 chord and ends with a Bb chord. The piano accompaniment includes a final cadence with a ppp (pianissimo) marking. The key signature remains two flats.

Frank recorded this with Nelson Riddle on November 6, 1953. He later had Neal Hefti write a score for Sinatra's album with the Count Basie band. This arrangement was prominently featured in "The Main Event" at Madison Square Garden.

I Get A Kick Out Of You

Words and Music by
COLE PORTER

Moderato **VERSE** *p*

mp *p*

My sto - ry is

much too sad to be told, But prac - tic - 'ly ev - 'ry - thing - leaves me to - tal - ly

cold. The on - ly ex - cep - tion I know is the case

— When I'm out on a qui - et spree — Fight - ing vain - ly the old en - nui —

C7 Fm Bb7 Eb Gm

And I sud-den-ly turn and see _ your fab-u-lous face.

REFRAIN

Fm7 Fm6 Fm7 Bb7 Eb Gm Fm7 Fm6 Fm7

p-mf I get no kick from cham - pagne, _ Mere al - co -

Bb7 Eb Gm Fm7 Bb7 Eb

hol does - n't thrill me at all, So tell me why should it be true. _

Gm7 Fm Bb7 Eb Gm

_ That I get a kick _ out of you? _

Fm7 Fm6 Fm7 Bb7 Eb Gm Fm7 Fm6 Fm7

Some get a kick from co - caine, I'm sure that

Bb7 Eb Cm6 Gm Fm7 F7 Bb A Ab

if I took ev - en one sniff That would bore me ter - rif - ic - 'ly

Eb Gm Fm Bb7 Eb

too. Yet I get a kick out of you.

Gm Eb7 mf Ab Eb7 Db Ab Db Ab

I get a kick ev - 'ry time I see you're

Cm Eb7 Cm Eb7 Edim. C7

stand - ing there be - fore me.

Fm *p* Bbm6 Fm Bbm6 Fm F7

I get a kick tho' it's clear to me You ob - vious -

Fm7 Bb7 Fm7 Fm6 Fm7 Bb7

ly don't a - dore me. I get no kick in a

Eb Gm Fm7 Fm6 Fm7 Bb7 Eb

plane, Fly - ing too high with some {gal
guy} in the

Gm Fm7 Bb7 C7

sky Is my i - dea of noth - ing to do. Yet

Fm7 Bb7 1. Eb Gm 2. Eb

I get a kick out of you. you.

Already a standard, this Joe Raposo song was composed especially for "Ol' Blue Eyes Is Back." Recorded on June 4, 1973, it was arranged and conducted by Frank's old friend, Gordon Jenkins.

You Will Be My Music

Words and Music by
JOE RAPOSO

Moderately slow

Tacet

mf *legato*

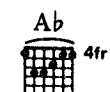
When all the songs are out of tune and all the rhymes ring so un-true,

mp

when I don't find the words to say, the thoughts I long to bring to you. When

I hear lone-ly sing-ers who are just as lost as me,

Guitar chords and fingerings: Gm 3fr, Bb+/F#, Bb/F, Em7-5, Eb maj7, Dm7, Cm7 3fr, F7 3fr, Eb, D7, Gm 3fr, Dm, Gm 3fr, Dm.



mak - ing noise

not mel - o - dy.

Moderately slow, with a beat



You _____ will be my mu - sic, —

mf



you _____ will be my song.



You _____ will be my mu - sic, —

I

f

Cm7 3fr F11 3fr Bb To Coda

can't wait an - y long - er if I'm wrong.

mp

Tacet

mf

Gm 3fr Bb+/F# Bb/F Em7-5

I'll nev - er find the song to tell me all the things I need to say, -

mp

Eb maj7 Dm7 Cm7 3fr F7 3fr Eb D7

and I'm a - fraid_ as time goes by_ that some - day soon_ you'll go a - way. And

Gm 3fr Dm Gm 3fr Dm

I'll be lost and try - ing — for songs I'll nev - er sing,

Ab 4fr Cm7 3fr F Bb

want - ing you is ev - 'ry - thing.

D.S. al Coda.

Coda Bb Dm7 G7 Cm7 3fr

wrong. I can't wait an - y long -

rit.

Ab7 4fr Bb Gb Bb

er for my song. —

For the album "Sinatra's Swinging Session!", Frank and Nelson Riddle taped this on August 31, 1960.

September In The Rain

Words by
AL DUBIN

Music by
HARRY WARREN

Moderato

My day dreams lie bur-ied










mp *rit.* *p a tempo*

in au-tumn leaves, They're cov-ered with au-tumn rain,







The time is sweet Sep - tem - ber, The place, a shad - y lane,

E♭ *E♭6* *Fm* *B♭7* *Cm* *F7* *B♭7* *Fm* *A♭m6* *B♭7* *E♭* *E♭ maj.7* *G♭m6* *Fm7* *A♭m6* *B♭7* *E♭*

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Moderato'. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' (mezzo-piano), 'rit.' (ritardando), and 'p a tempo' (piano a tempo). Chord symbols are provided above the vocal line, including E♭, E♭6, Fm, B♭7, Cm, F7, B♭7, Fm, A♭m6, B♭7, E♭, E♭ maj.7, G♭m6, Fm7, A♭m6, B♭7, and E♭. The lyrics are: 'My day dreams lie bur-ied in au-tumn leaves, They're cov-ered with au-tumn rain, The time is sweet Sep - tem - ber, The place, a shad - y lane,'.




I'm rid-ing the wings of an au-tumn breeze, Back to my mem-o - ries; —

REFRAIN







(with feeling)

The leaves of brown came tum - bling down, re - mem - ber? —

(with feeling) **p-mf**

In Sep - tem - ber, — in the






rain, — The sun went out just




like a dy - ing em - ber, That Sep -




tem - ber, in the rain,

To ev - 'ry word of love I heard you

whis - per, the rain - drops seemed to






Chords: Cm, Gm, Fm, Ab maj. 7, Abm 6, Bb 7 (add G), Eb, Ab 6, Eb, Bbm 7, Eb 7, Bbm 7, Eb 7, Ab 6, Ab maj. 7, Ab 6, Cm 7, F 7





play a sweet re - frain, *poco rit.* Though

poco rit.














a tempo Spring is here, to me it's still Sep - tem - ber,

a tempo

That Sep - tem - ber, in the

rain. The rain.

mf *pp*

Frank's recording appears on "That's Life," arranged by Ernie Freeman. They recorded it on November 17, 1966.

What Now My Love

(Original French Version "Et Maintenant")

Original French Lyric by
P. DELANOE
English Lyric by
CARL SIGMAN

Music by
G. BÉCAUD

Moderate Bolero tempo

The musical score is written for piano and voice. The piano part features a steady bass line with triplets in the right hand. The vocal melody is in the treble clef, with lyrics written below the notes. The score includes guitar chord diagrams for Gm7, F, Bb6, F6, C7, Fmaj7, and F.

Lyrics:

| | | | | | |
|--------------|------|---------------|------|-----|----------------|
| WHAT NOW MY | LOVE | Now that you | left | me | How can I |
| ET MAIN - TE | LOVE | Now that it's | o | ver | I feel the |
| - NANT | NANT | que vais - je | fai | re | De tout ce |
| NANT | NANT | que vais - je | fai | re | Vers quel ne - |

| | | | | |
|-------|-----------------------|-----|-------------------|--------|
| live | through an - oth - er | day | Watch - ing my | dreams |
| world | clos - ing in on | me | Here come the | stars |
| temps | que se - ra ma | vie | De tous ces | gens |
| ant | glis - se - ra ma | vie | Tu m'as lais - sé | |

simile



Turn - ing to ash - es And my hopes in - to bits of
 Tum - bling a - round me There's the sky where the sea should
 qui m'in - dif - fe - rent Main - te - nant que tu es par -
 la terre en - tiè - re Mais la terre sans toi c'est pe -

clay
 be
 tie
 tit

Once I could see. Once I could
WHAT NOW MY LOVE Now that you're
 Tou - tes ces nuits pour - quoi, pour
 Vous mes a - mis soy - ez gen -

feel
 gone
 qui
 tils

Now I am numb I've be - come un -
 I'd be a fool to go on and
 Et ce ma - tin qui re - vient pour
 Vous sa - vez bien que l'on n'y peut

real
 on
 rien
 rien

I walk the night With - out a
 No one would care No one would
 Mon coeur qui bat pour qui, pour -
 Mè - me Pa - ris cre - ve d'en -

Ab maj7

Db maj7

Db6

Bb m6

Bdim

goal
cry
quoi
nui

Stripped of my heart,
If I should live,
Qui bat trop fort,
Tou - tes ces rues

my
or
trop
me

Gm7

C7

Gm7

C7

Gm7

F

soul.
die.
fort
tuent

WHAT NOW MY

ET MAIN-TE -

WHAT NOW MY LOVE

Je n'ai vrai - ment

Now there is noth - ing
plus rien a fai - re

On - ly my last
Je n'ai vrai - ment

Gm7

C9

Fmaj7

F6

Fmaj7

F6

good
plus

bye.
rien.

simile

From the film "Dames," Frank and Axel Stordahl made this recording on August 27, 1945.

I Only Have Eyes For You

Words by
AL DUBIN

Music by
HARRY WARREN

Moderato

The piano introduction is in 4/4 time, marked *Moderato*. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a middle C, moves to a half note G, then a half note F, and continues with a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *poco rit.* (poco ritardando). There are triplets in the first two measures.

mp tenderly *Am7* *Dm7 Fm6 G7* *C* *D7* *G7+5* *C* *Am7*

My love must be a kind of blind love, ——— I can't see

mp tenderly

Dm7 Fm6 G7 *C* *D7* *B7+5* *Em* *A7* *Cdim*

an - y - one but you. ——— And dear, I won - der if you

G *Em* *Am7* *F7 D7* *G7 Dm7* *poco rit.* *G7*

find ——— love ——— An op - ti - cal il - lu - sion too? ———

poco rit.

REFRAIN

a tempo-con espress.

Are the Stars out to - night? — I don't know if it's cloud-y or bright — 'Cause I

p-mf a tempo-con espress.

on - ly have eyes — for you, — dear. — The moon may be

high, — but I can't see a thing in the sky, — 'Cause I on - ly have eyes — for

you — I don't know if we're in a gar - den, —

Em C7 F Fm6 G7 C Ab7

Or on a crowd-ed av-e - nue. You are

G7 Fm6 Dm7 Gm G7 Dm7 G7

here, so am I, May-be mil-lions of peo-ple go by, But they

C Em C E7 E7-5 A7 A-9 Dm7

all dis-ap-pear from view, And I on-ly have eyes

Fm6 G7 1. C Dm 2. C *poco rit.*

for you. Are the you.

Nelson Riddle arranged this Cole Porter song for Frank for the January 12, 1956 Capitol session. That version, released on "Songs for Swingin' Lovers," became an immediate classic. It has become one of Frank's most requested songs at concerts.

I've Got You Under My Skin

Words and Music by
COLE PORTER

Allegretto Sostenuto

mf *poco rit*

p *a tempo*

So

marc.

B \flat 7 Fm7 B \flat 7 Ebmaj.7 Cm7 Eb

Fm7 B \flat 7 Ebmaj.7 Cm7 Eb

Fm7 B \flat 7 Ebmaj.7 Cm7 Gm

I've got you un-der my skin, I've

got you deep in the heart of me, So

deep in my heart, You're real-ly a part of me. I've

Copyright © 1936 by CHAPPELL & CO., INC.

Copyright Renewed, assigned to JOHN F. WHARTON, Trustee of
THE COLE PORTER MUSICAL & LITERARY PROPERTY TRUSTS

CHAPPELL & CO., INC., owner of publication and allied rights throughout the World
International Copyright Secured All Rights Reserved Printed in the U.S.A.

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright

Fm7 Bb7 Ebmaj.7 Eb6

got you un-der my skin. I

Fm7 Bb7 Ebmaj.7 Eb6

tried so not to give in, I

Abm6 Bb7 D Ebmaj.7 Eb6

said to my-self, "This af-fair nev-er will go so well." But

Dm7 G7 D#dim. C

why should I try to re-sist when, dar-ling, I know so well I've

mf *marcato*

Ab6 Abm Bb7 Ebmaj. 7 Eb6

got you un-der my skin. I'd

Fm7 Bb7 Eb Eb7

poco a poco cresc. ed appassionato

sac-ri-fice an-y-thing, Come what might, for the sake of hav-ing you near, In spite of a

poco a poco cresc. ed appassionato

Ab Abm Eb Bb7 molto cresc.

warn-ing voice that comes in the night And re-peats and re-peats in my ear: "Don't you

subito p *molto cresc.*

Cm f molto espressivo Ab Bb7 Eb Eb dim.

know, lit-tle fool, you nev-er can win, Use your men-

f molto espressivo

Fm7 Bb7 Eb Bb+ Eb *mf*

- tal - i - ty, Wake up to re - al - i - ty." But each

Ab *cresc.* Abm Eb *p rit* Bbm C7 *Guitar tacet*

time I do, just the thought of you makes me stop, Be-fore I be - gin, 'Cause I've

cresc. *p rit* *p dolce*

Fm *a tempo* Bb7(9b) Eb 1. *poco rit*

got you un - der my skin. I've

a tempo *rit* *ppa tempo* *poco rit*

2. Fm7 Bb7 Eb Bb7 Eb

poco rall. *più rall. R.H.* *morendo* *ppp*

8.....

Frank and Axel Stordahl recorded this great Rodgers and Hart standard for Columbia on August 8, 1946.

Falling In Love With Love

(From "The Boys From Syracuse")

Words by
LORENZ HART

Music by
RICHARD RODGERS

Tempo di Valse

mf

rall. e dim.

p a tempo

Bb *Bb7 (b5)* *Bb*

Bb7(b5) *F7 sus4* *Cm7*

I weave with bright - ly col - ored strings To keep my

mind off oth - er things; So, la - dies, let your fin - gers

F7

dance,

And

*mf**p*

F7sus4

Cm7

F7

keep your hands out of ro - mance.

mf

Bb

G7(b9)

Love-ly witch - es, Let the

mp

Cm7

F7

Cm7

F7

Bb

stitch - es Keep your fin - gers un - der con - trol.

Gm Cm

— Cut the thread, but leave — The

Cm7 F7 Bb F7

whole heart whole.

mf

F7

Mer - ry maids can

p

F7 Cm7 G#dim 7 F7

sew and sleep, Wives can on - ly sew and weep!

poco cresc.

REFRAIN

Bb

Bbmaj7

Tempo moderato di Valse

Bb6

Bb

F7 sus4

Fall - ing in love with love Is fall - ing for make be -

F7

Cm7

F7

F7 sus4

F7

F7 sus4

lieve. Fall - ing in love with love Is

F7

Bbmaj7

Bb6

Bbmaj7

Bb6

Bbmaj7

play - ing the fool; Car - ing too

Bb6

Bbmaj7

Bb6

D7 sus4

D7

F6

much is such a ju - ve - nile fan - cy.

D7 Gdim 7 Gm Cm C7

Learn - ing to trust is just For chil - dren in

cresc.

Cm7 F7 Bb Bbmaj7

school. I fell in love with

dim. *p*

Bb6 Bb F7sus4 F7 Cm7 F7

love one night When the moon was full,

F7sus4 F7 F7sus4 F7 Bbmaj7 Bb6

I was un - wise with eyes Un - a - ble to see.

B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 B♭6

I fell in love with love, With love ev - er -

D7sus4 D7 Gmaj7 G7 Cm Ddim7

last - ing, But love fell

cresc.

Cm7 F7 1. B♭ F7

out with me.

f

2. B♭ B♭6

me.

mf *f*

2nd. *

With the ending of the AFM recording ban, Frank could record with a full orchestra again. Axel Stordahl arranged this swinging Cahn-Styne gem for the Columbia session of November 14, 1944.

Saturday Night

(Is The Loneliest Night Of The Week)

Words by
SAMMY CAHN

Music by
JULE STYNE

Not Too Fast (Rhythmically)

Voice *ad lib.*

mf *rall.*

mp con la voce

When the phone starts ring - ing I just let it ring. I

just don't feel like go - ing out - or do - ing an - y - thing. -

Refrain Not too fast (Rhythmically)

mf-f

SAT-UR-DAY NIGHT is the lone - li - est night in the week, 'Cause that's the

night that my sweet - ie and I — used to dance cheek to cheek. I don't mind

Eb G7 Cm F#dim Gm Abdim
 Sun-day night at all _____ 'cause thats the night friends come to call _____ And

Bb Gm7 Cm9 F9 Bb7 Fm7 Gm Fm7 Bb7
 Mon-day to Fri - day go fast _____ and an - oth er week is past, _____ But

Eb Bb7 Eb Bb7 Eb Bbm C7 Ebdim C+ C7
 SAT-UR-DAY NIGHT is the lone - li est night in the week, _____ I sing the

Fm Db7 Fm Db7 Fm Bb7
 song that I sang - for the mem - 'ries I u - sual-ly seek. _____ Un-til I

Eb G7 Cm Fm7 G7 Cm Abm Eb C7
 hear you at the door _____ Until you're in my arms once more _____ SAT-UR-DAY NIGHT is the lone-

Fm9 1 Eb Fm7 Eb Fm7Bb+ 2 Eb Fm7 Eb Ddim Eb
 - li - est night in the week. _____

One of George Siravo's arrangements, this was cut on April 24, 1950. Sinatra later recorded it with a Nelson Riddle score on August 31, 1960 for "Sinatra's Swinging Session!"

It's Only A Paper Moon

Words by
BILLY ROSE and E. Y. HARBURG

Music by
HAROLD ARLEN

Moderato

poco rall.

Am *In tempo rubato* **G** **Am** **G** **Am** **G** **D7**
 I nev - er feel, a thing is real, When I'm a - way from

Gma7 **Am7** **D7** **G** **C** **G** **Am7** **D9**
 you, Out of your em-brace, The world's a tem - po - ra - ry park-ing

G **C** **G** **Am7** **D9**
 place. _____ Mmm, mm, mm,

G E^{dim} Am⁷ D⁷ G E⁹

mm, A bub - ble for a min - ute, Mm,

A⁹ D⁷ G Am⁷ A⁷ Am⁷ *rit* D^{aug}

mm, You smile, the bub - ble has a rain - bow in it.

Refrain G *p-f a tempo* D^{dim} Am⁷ D⁷ ^{sus}G D⁹

Say, it's on - ly a pa - per moon, Sail - ing o - ver a

G D⁷ G Dm Am⁷

card-board sea, But it would-n't be make be - lieve, If you-

D7 Am7 D7 G Eb7 Am6 G Ddim

be - lieved - in me. — Yes, it's on - ly a

Am7 D7 sus G D9 G D7 G

can - vas sky, — Hang - ing o - ver a mus - lin tree, —

Dm Am7 D7 Am7 D7

But it would - n't be make be - lieve, If you — be - lieved - in me. —

G Am7 Eb Bm Am7 D7

With - out your love, it's a hon - ky - tonk pa -

cantabile

G Am7 Eb Bm

-rade, With - out your love, it's a

G Dm E7 A9 D7+5 G D dim

mel-o-dy played in a pen-ny ar-cade. It's a Bar-num and

Am7 D7 sus G D9 G Dm

Bai-ley world, - Just as phon-y as it can be, - But it would-n't be

Am7 D7 Am7 D7 1. G Am7 D7 2. G

make be-lieve - If you - be-lieved - in me. -

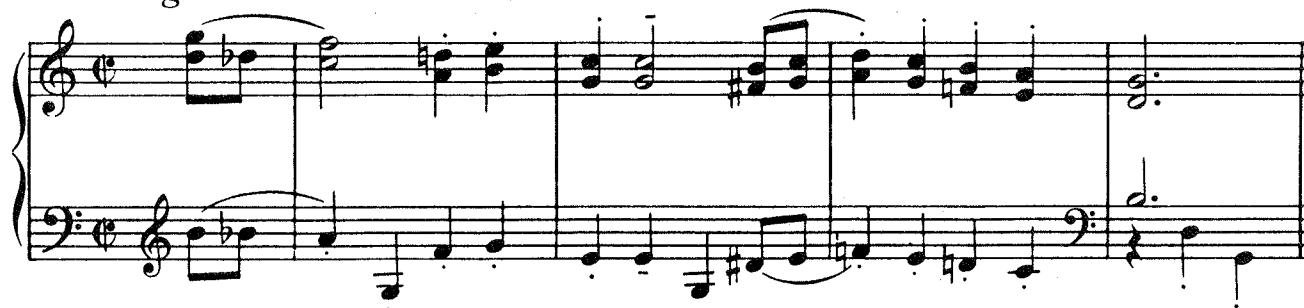
Cole Porter wrote this wartime hit. Frank included it in "A Swingin' Affair" with an arrangement by Nelson Riddle.

You'd Be So Nice To Come Home To

(From "Something To Shout About")

Words and Music by
COLE PORTER

Allegretto comodo



C G7 C G C7 F Fm

It's not that you're fair-er, Than a lot of girls just as pleas-in', That I

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line starts with a whole note C, followed by a half note G7, a quarter note C, a quarter note G, a half note C7, a half note F, and a whole note Fm. The piano accompaniment consists of a series of eighth and quarter notes, primarily in the lower register, providing a harmonic foundation for the melody. The piano part includes a dynamic marking of *p* (piano) at the beginning.

C G7 C D7 G D7 G D7 G Eb

doff my hat as a wor-ship-per at your shrine,— It's

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line starts with a whole note C, followed by a half note G7, a quarter note C, a quarter note D7, a half note G, a half note D7, a half note G, a half note D7, and a whole note G. The piano accompaniment consists of a series of eighth and quarter notes, primarily in the lower register, providing a harmonic foundation for the melody. The piano part includes a dynamic marking of *mf* (mezzo-forte) at the beginning.

B \flat 7 E \flat B \flat E \flat 7 A \flat

not that you're rar-er Than as-par-a-gus out of sea-son, No, my

B \natural E \flat Cm6 E \flat dim. E \flat Fdim. D7 C

dar-ling, this is the reas-on Why you've got to be— mine:

rit. p mf

F E7 Am

Refrain (rather slow with feeling)

ten. ten.

You'd be so nice — to come home to, —

ten. ten.

ten. ten. *p - mf a tempo*

Dm6 E7 Am E7

Am C7 F C+

You'd be so nice — by the fire, —

F Am Dm7 B7(b5) E7

While the breeze, on high, sang a

D dim. Am G7 Am6 F7 B7

lull - a - by, You'd be all that I could de -

E B7 E D E7 Am Dm6 E7

sire, Un - der stars, chilled by the

Am E7 Am C7

win - ter, Un - der an Aug - ust moon,

F C+ F A Dm

Burn - ing a - bove, You'd be

C dim. C F Fm6

so nice, You'd be par - a - dise to come

cresc. *mf espr.*

1. C Ab7 D7 G7 C F E7

home to and love. You'd be

f *mf*

2. C Ab7 D7 G7 C

home to and love.

f espr. *p*

A highlight of "Trilogy - The Present," featuring a stunning Don Costa setting.

Summer Me, Winter Me

(Theme From Picasso Summer)

Words by
MARILYN and ALAN BERGMAN

Music by
MICHEL LEGRAND

Freely

A tempo, moderately but not too fast

The musical score is written for piano and voice. It begins with a piano introduction in D major, 4/4 time, marked 'Freely' and 'mf'. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal melody enters in the second system, with lyrics: 'Sum-mer Me. Win-ter Me, — and with your kiss-es morn-ing me, eve-ning me, —'. The piano accompaniment continues with a steady eighth-note pattern. The third system continues the vocal melody: 'And as the world slips far a-way, star a - way, — for - ev - er me with'. The piano part provides harmonic support with sustained chords. The fourth system concludes the phrase: 'love! — Won-der me, wan-der me, — then by a fire —'. The piano part features a more active melody in the right hand and a sustained bass line. Guitar chord diagrams are provided for the following chords: D, Am7, A7, D, Bm7, E7, Em7, A7, and F.

D

Am7

A7

Sum-mer Me. Win-ter Me, — and with your kiss-es morn-ing me, eve-ning me, —

mf

D

And as the world slips far a-way, star a - way, — for - ev - er me with

Bm7

E7

Em7

A7

F

love! — Won-der me, wan-der me, — then by a fire —

Cm7



C7 0



F



pleas-ure me, peace-ful me. — And in the si-lence qui-et-ly whis-per me,—

B7



E



Bb7



— for-ev-er me with love! — For-ev-er me with

Eb



Em7-5



A7



D



love! — And ev-'ry day I'll gen-tle you, ten-der you—

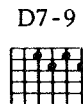
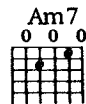
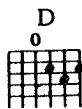
Am7



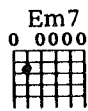
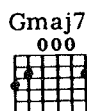
A7



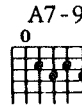
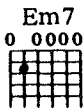
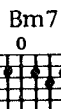
— and oh, the way I'll vel-vet you, clo-ver you. — I'll wrap you up and



rib-bon you, rain-bow you _____ and show-er you with shine! _____

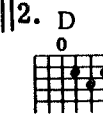
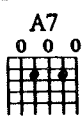
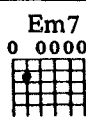
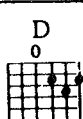


Sud-den-ly, mag-ic-ly, _____ *ten.* we found each oth-er, there we were, here we are. _



I plan to let you hap-py me, Sum-mer Me, Win-ter Me, al-ways be

1.



2.

mine! _____

mine! _____

Ped. _____

The Capitol years yielded two versions of this holiday perennial. The first was only issued as a single (recorded August 23, 1954), the second was recorded for "A Jolly Christmas with Frank Sinatra" and arranged by Gordon Jenkins.

The Christmas Waltz

Words by
SAMMY CAHN

Music by
JULE STYNE

Moderately, with expression

Refrain

Frost - ed win - dow panes, can - dles gleam - ing in -

side, Paint - ed can - dy canes on the

tree; San - ta's on his way, he's

Chords: C7+5, F, D7sus4, D7, Gm7, C7, F, D7-9, Gm, C7-9, F

Dynamics: *mf*, *rall.*, *a tempo*, *mp - mf*

filled his sleigh with things, _____ Things for you and for

me. It's that time of year, _____ When the world falls in

love, Ev - 'ry song you hear _____ seems to

say: _____ "Mer - ry Christ - mas, _____ May your

Chords: Gm7, C7-9, Fmaj7, Dm7, G9, G7-5, C7, C7+5, F, D7sus4, D7, Gm7, C7, F, D7-9, Gm, C7-9, F

Gm7

C7

Am7-5

D7

New Year dreams come true. " _____ And this

song of mine, _____ in three - quar - ter time, —

— Wish - es you and yours _____ the same thing

too. _____

poco rall.

Frank introduced this powerful song in the Academy Award winning short subject of the same name. He recorded it for Columbia on August 22, 1945.

The House I Live In

Words by
LEWIS ALLEN

Music by
EARL ROBINSON

Moderato

The musical score is written for piano and voice. The piano part begins with a *f* (forte) dynamic, marked *Moderato*. It features a melody with triplets in the right hand and a steady bass line in the left hand. The dynamic shifts to *mp* (mezzo-piano) in the second system. The vocal melody enters in the third system with the lyrics "What is A-mer-i-ca to me". The piano accompaniment continues with a *p* (piano) dynamic. The lyrics continue: "A name, a map, the flag I see, a cer-tain word, 'De-moc-ra-cy,' What is A-mer-i-ca to me?". The score includes guitar chord diagrams for D, A7, G, D7, Bmi., and Emi.7. The piece concludes with a final piano flourish.

f *mp* *p*

calmly, but with warmth

What is A-mer-i-ca to me — A name, a map, the flag I see, a

cer-tain word, "De-moc-ra-cy," What is A-mer-i-ca to me? —

Refrain (with simplicity)

The house I live in, A plot of earth, a street, The

groc - er and the butch - er and the peo - ple that I meet; The

chil - dren in the play-ground, the fac - es that I see; All rac - es, all re - lig - ions, that's A -

mer i ca — to me.

The place I work in, the work - er at my side — The

lit - tle town or cit - y where my peo - ple lived and died — The

"how - dy" and the hand - shake — the air of feel - ing free — the

right to speak my mind out, that's A - mer - i - ca — to me.

Chord diagrams: A7, D, A7, D, Gmi.6, D, F, D, A7, D, Bmi., G, D, A7, D.

C^o F#mi D C^o F#mi D

The things I see a-bout me_ the big things and the small_ The

mp

D7 G D7 G Emi.7 Bmi.

lit-tle cor-ner news-stand and the house a mile tall; The wed-ding and the church-yard, the

poco a poco cresc.

F#7 Bmi. A^o

laugh-ter and the tears, The dream that's been a grow-in' for a

E7 A^o A7 D A7 D

hun-dred fif-ty years — The town I live in_ the street, the house, the room, The

Gmi. 6 D F D

pave-ment of the cit - y, or a gar - den all in bloom, — The

A7 D A7 Bmi. G D

church, the school, the club house, The mil-lion lights I see, But es- pec-ial-ly the peo-ple, That's A-

1. A7 D G D A7 D

mer - i - ca to me.

2. G A7 Emi. 7 D G D A7 D

mer - i - ca — to me.

marcato

This was one of Frank's earliest Columbia records. He also recorded it as part of the Capitol album "In The Wee Small Hours."

When Your Lover Has Gone

Words and Music by
E.A. SWAN

Moderato

For
What

mf *rit.* *dim.*

Gm *Cm alt.* *Gm* *Ebm6* *C dim*

Recitative

a - ges and a - ges The po - ets and sa - ges Of
good is the schem - ing The plan - ning the dream - ing That

mp

Gm *D7+5* *D7* *Gm* *D7* *D7 b5*

love won - d'rous love al - ways sing But
comes with each new love af - fair The

ask an - y lov - er And you'll soon dis - cov - er The
love that you cher - ish So oft - en may per - ish And

heart-aches that ro - mance can bring.
leave you with cas - tles in air.

rit.

CHORUS *legato*

When you're a - lone Who cares for star-lit skies When you're a -

- lone The ma - gic moon-light dies At break of dawn

A7 F#m A7 G A9 D+5 G Abm6 D7 F#7+5

There is no sun-rise WHEN YOUR LOV-ER HAS GONE

rit.

poco *rit.*

G Bm G7 G6 Gm Bb+5 Bb C7 C A7 Bb dim A7

What lone-ly hours The eve-ning shad-ows bring What lone-ly hours

p.

Cm Eb+5 Cm7 Cm6 G B7 Em Cm6 G D7 C dim Ema7 E7

With mem-ries lin-ger-ing Like fad-ed flow'rs Life can't mean an-y-thing

cresc. *rit.* *ff*

Am Eb7 D7+5 1. G Eb7 D9 D+5 2. G G7 A7 Eb7 G

WHEN YOUR LOV-ER HAS GONE. GONE.

rall. *mp* *r.h.* *rall.* *molto rit.* *pp*

Frank's seventh recording as a solo artist (June 7, 1943), it was recorded with choir accompaniment during the AFM recording ban.

You'll Never Know

(From "Hello Frisco Hello")

Words by
MACK GORDON

Music by
HARRY WARREN

Moderato

Chord Diagrams:

- F**: F major triad (F, A, C)
- Cdim**: C diminished triad (C, E♭, G♭)
- Gm7**: G minor 7th chord (G, B♭, D♭, F)
- C7**: C dominant 7th chord (C, E, G, B♭)
- Fdim**: F diminished triad (F, A♭, C♭)
- Gm6**: G minor 6th chord (G, B♭, D♭, F, A)
- C**: C major triad (C, E, G)
- G7**: G dominant 7th chord (G, B, D, F)
- Dm7**: D minor 7th chord (D, F, A, C)
- Gm7**: G minor 7th chord (G, B♭, D♭, F)
- E♭m**: E♭ minor chord (E♭, G, B♭)
- C7**: C dominant 7th chord (C, E, G, B♭)
- F**: F major triad (F, A, C)
- Db7**: D♭ dominant 7th chord (D♭, F, A♭, C♭)
- Gm**: G minor triad (G, B♭, D♭)

Lyrics:

Dar - ling, I'm so blue with -
out you, — I think a - bout you — the live - long day.
When you ask me if I'm lone - ly, — then I have on - ly this to say:
1. & 2. You'll nev - er know — just how much — I miss you,



You'll nev-er know just how much I care.

1. And if I tried, I still could-n't hide my
2. You said good-bye, no stars in the sky re -



love for you.
fuse to shine.

You ought to know, for have-n't I told you
Take it from me, it's no fun to be a -



so, a mil - lion or more times? 1. You went a-way and my heart went
lone, with moon-light and mem-'ries. 2. went

with you, I speak your name in my ev - 'ry

prayer. If there is some oth-er way to prove that I love you, I

swear I don't know how. You'll nev-er know if you don't know

now. now.

1. F Fdim Gm7 C7+ 2. F Db7 F

Guitar Chord Diagrams:

- Gm: 3rd fret, 1st string (Bb), 2nd string (D), 3rd string (F), 4th string (G), 5th string (Bb), 6th string (D).
- Gm7: 3rd fret, 1st string (Bb), 2nd string (D), 3rd string (F), 4th string (G), 5th string (Bb), 6th string (D).
- C7: 1st fret, 1st string (F), 2nd string (G), 3rd string (Bb), 4th string (C), 5th string (Eb), 6th string (G).
- D7: 2nd fret, 1st string (D), 2nd string (E), 3rd string (F#), 4th string (G), 5th string (A), 6th string (D).
- Ddim: 2nd fret, 1st string (D), 2nd string (E), 3rd string (F#), 4th string (G), 5th string (A), 6th string (D).
- Am7: 1st fret, 1st string (F), 2nd string (G), 3rd string (Bb), 4th string (C), 5th string (Eb), 6th string (A).
- D: 2nd fret, 1st string (D), 2nd string (E), 3rd string (F#), 4th string (G), 5th string (A), 6th string (D).
- Bbm6: 3rd fret, 1st string (Bb), 2nd string (D), 3rd string (F), 4th string (G), 5th string (Bb), 6th string (D).
- F: 1st fret, 1st string (F), 2nd string (G), 3rd string (A), 4th string (Bb), 5th string (C), 6th string (F).
- A7: 2nd fret, 1st string (D), 2nd string (E), 3rd string (F#), 4th string (G), 5th string (A), 6th string (D).
- Cm: 1st fret, 1st string (F), 2nd string (G), 3rd string (A), 4th string (Bb), 5th string (C), 6th string (F).
- C7+: 1st fret, 1st string (F), 2nd string (G), 3rd string (Bb), 4th string (C), 5th string (Eb), 6th string (G).

The third side recorded for Frank's Reprise label, it appeared on the album "Ring-A-Ding-Ding." Johnny Mandel arranged and conducted it for the December 19, 1960 session.

In The Still Of The Night

Words and Music by
COLE PORTER

Andantino (in a steady movement, but not too fast)

The piano introduction is in 4/4 time, marked *Andantino*. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. Dynamics include *mf* and *mp*. The key signature has one flat (B-flat).

Mysteriously

Fm6

The first line of the song is "In the still of the night,". The vocal melody is in the right hand, starting with a half note on G4. The piano accompaniment is in the left hand, featuring chords and moving lines. Dynamics include *dim.* and *p a tempo*. The key signature has one flat (B-flat).

F

Fm6

The second line of the song is "As I gaze from my win - dow,". The vocal melody is in the right hand, starting with a half note on G4. The piano accompaniment is in the left hand, featuring chords and moving lines. Dynamics include *dim.* and *p a tempo*. The key signature has one flat (B-flat).

Copyright © 1937 by CHAPPELL & CO., INC.
Copyright Renewed, assigned to JOHN F. WHARTON, trustee of
THE COLE PORTER MUSICAL & LITERARY PROPERTY TRUSTS
CHAPPELL & CO., INC., owner of publication and allied rights throughout the World
International Copyright Secured All Rights Reserved Used by Permission
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright
Infringers are liable under the law

Gm7 C7 *mf* F

At the moon in its flight, My thoughts all stray to



Gm7 C7 F *p*

you. In the still of the



Fm6 F Fm6

night, While the world is in slum -



E7 Am E7 *molto crescendo*

ber, Oh, the times with-out num - ber, Dar-ling, when I



mf Am C7 *cresc.* F **Appassionato**

say to you: "Do

Bb Gm7 C7 *espressivo*

you love me As I love

F *più f* F+ Bb

you? Are you my life - to -

C7 Cm6

be, My dream come true?"

Am7 *mf* D7 Am7 D7 Gm Bbm6

Or will this dream of mine fade

mf subito *subito calmato*

F *rit* *p a tempo* B dim.

out of sight Like the moon, grow-ing

rit *p a tempo*

C9 F Bdim.

dim, on the rim of the hill

sempre p

Gm7 C

in the chill, Still of the

1. F *mf* Fm6

night?



2. F *mf* Fm6 F F

night?



Fm6 F6



pp *morendo* *ppp*



This unforgettable version of the Rodgers and Hart classic was taped on February 18, 1963 with a full symphony orchestra. The album was "The Concert Sinatra".

My Heart Stood Still

From "A Connecticut Yankee"

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

mf espr.

Leisurely

p

rit.

p a tempo

F

E^b 3fr.

F

E^b 3fr.

D^b

Martin: I laughed at sweet - hearts
Sandy: Through all my school - days

I met at schools; All in - dis - creet hearts
I hat - ed boys; Those Ap - ril - Fool days

Gm7 3fr. C7 F

Seemed ro - man - tic fools. A house in
Brought me love - less joys. I read my

p

A Dmaj7 E7 C

Ice - land Was my heart's do - main. I
Pla - to, Love, I thought a sin; But

G7 C C7 Am7 Fm C Gm7 C7

saw your eyes; Now cast - les rise in Spain!
since your kiss, I'm read - ing Mis - sus Glyn!

F Am G#0 Gm7 C7 F F+ Gm7 C7

Refrain Slow but liltingly (*Molto tranquillo*)

I took one look at you, That's all I meant to do;

dolcissimo
p-mf

F F+ Gm7 3fr C9 F Gm7 3fr C7
 And then my heart stood still!

F G#o Gm7 3fr C7 F F+ Gm7 3fr C7
 My feet could step and walk, My lips could move and talk,

F F+ Gm7 3fr C9 F Bb6 F
 And yet my heart stood still! Though not a

Fm C+ C
 sin - gle word was spok - en, I could tell you knew, —

mp
mp ben cantando

— That un - felt clasp of hands — Told me so

well you knew. — I nev - er lived at all

Un - til the thrill of that mo - ment when My heart stood

1. still. 2. still.

mf *p* *p smorzando* *pp*

From "Girl Crazy," Frank sang this for the recording microphone on December 19, 1944.

Embraceable You

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Whimsically

p leisurely

Doz - ens of girls would storm—

mf

p smoothly

D7

— up; I had to lock my door.

F#m D7 Eb9 D7 G Am7 D7

Some - how I could - n't warm — up To one be - fore.

G F#7

What was it that con - trolled me? What kept my love - life

B F#7 B

lean? My in - tu - i - tion told me You'd come

Am7 G Em A9 Em A9

on the scene. La - dy, lis - ten to the rhy - thm of my

Em Em6 Em A7 Am D Am D Am D Am D

heart - beat, And you'll get just what I mean.

rall. e dim.

Rhythmically

Refrain:

G C#° D7 Am11 Fm6 D7
 Em-brace me, My sweet em-brace - a-ble you! —

Am F7 D7 G D7sus4 G
 Em-brace me, You ir-re-place - a-ble you! —

Em Em7 Em6 F#7 Bm Bb+ Bm7 E7
 Just one look at you, my heart grew tip - sy in me; —

D D#° A7 D7
 You and you a-lone bring out the gyp - sy in me! —

G

C#°

D7

C

Fm6

D7

I love all the man - y charms a - bout you; —

Am

F7

D7

G7

D7sus4

Bbm6

G7

C

A - bove all I want my arms a - bout you. — Don't be a

Am6

B7

Em

Eb+

G

Em6

G

naught - y ba - by, Come to pa - pa, Come to pa - pa, do! My sweet em -

L.H.

Cm6

D

1.

G

Eb

A

D7

2.

G

brace - a - ble you! you! —

Recorded on February 16, 1955, this song appears on Frank's "In The Wee Small Hours" album.

What Is This Thing Called Love?

Words and Music by
COLE PORTER

Moderato

The piano introduction is in 4/4 time, marked **Moderato**. It begins with a forte (**f**) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature has one flat (B-flat major or D minor).

The first line of the song is set in 4/4 time. The vocal melody is written in the treble clef, and the piano accompaniment is in the bass clef. The piano part is marked **p (simply)**. The lyrics are: "I was a hum-drum per-son, Lead-ing a life a You gave me days of sun-shine, You gave me nights of". Above the vocal line, the following chords are indicated: **C**, **C#dim.**, **Cdim.**, **Fmin.**, and **Bdim.**.

The second line of the song continues in 4/4 time. The vocal melody and piano accompaniment follow the same pattern. The lyrics are: "part, cheer, When love flew in through my win-dow wide And You made my life an en-chant-ed dream, Till". Above the vocal line, the following chords are indicated: **C**, **C7**, **F7**, **Bb7**, **Fb**, **Bb7**, and **Fb7**.

Fmin.

F#dim.

G

A7

quick-ened my hum-drum heart.
some-bod - y else came near.

Love flew in through my win-dow,
Some-bod-y else came near you,

Cm

D7

G

G7

C7

F7

Dm7
b5

I was so hap-py then.
I felt the win-ter's chill.

But af-ter love had stayed a lit-tle while,
And now I sit and won-der night and day

Love flew out a - gain.
Why I love you still?

REFRAIN C7

mp - mf Slow (in the manner of a "Blues") Fmin.

What is this thing — called love? This

mp - mf marked (but not too loud)

fun - ny thing — called love? Just who can solve —

G7 G+ C Cma C C7

(simile)

— its mys - ter - y? Why should it make —

C#dim. C7 Fmin. G7

— a fool of me? I saw you there —

G+ C C7 Fmin. C Cm F7

— one won-der-ful day. You took my heart —

— and threw it a - way. That's why I ask the Lawd —

Fmin. *G* *Am7* *G7* *Guitar tacet* *C*

— in Heav-en a - bove, What is this thing — called

C#dim. *C7* *Fmin.* *G7* *G+*

love? What love? —

1 *C* *Fmin.* *C* *C7* 2 *C* *Fmin.* *C*

mf *rall. e dim.*

A Kurt Weill-Ogden Nash collaboration, this was a favorite on Frank's "Songs by Sinatra" radio program.

Speak Low

Words by
OGDEN NASH

Music by
KURT WEILL

Moderato assai (slowly)

mf R.H. *mp*

Refrain

C+

Speak

Gm9 C9 Gm9 C9

low ————— when you speak, love, ————— Our sum-mer

Gm9 C9 Gm9 C7 F6 D7

day with-ers a - way too soon, too soon. Speak






low _____ when you speak, love, _____ Our mo-ment is









swift, like ships a - drift, we're swept a - part too soon Speak






low _____ dar-ling, speak low _____ love is a








spark lost in the dark too soon, too soon, I






feel _____ wher-ev-er I go _____ that to mor-row is






near, to-mor-row is here and al-ways too soon.




Time is so old _____ and love so brief,

mf più espr.







Love is pure gold _____ and time a thief. We're late _____

C9 Gm9 C9 Gm9 C9

dar-ling, we're late The cur-tain de-scends, ev'-ry-thing

Gm9 C7 F6 D Bbm

ends too soon, too soon I wait

Gm7-5 F Bb+ D7 G9 C9+5

dar-ling, I wait Will you speak low to me, speak love to me and

espressivo *rall.*

1. F D7 Gm7 C+ 2. F

soon. Speak soon.

mf *a tempo* *L.H. p*

Red. *

For the film "High Society," Frank sang one of Cole Porter's last ballads. Two separate takes were made, one for the single (April 5, 1956) and for the soundtrack album (April 20, 1956).

You're Sensational

Words and Music by
COLE PORTER

Moderato

mf

Easy pace

mp

Ebm *Abm* *Bb7* *Ebm*

He: A thor-ough know-ledge I've got a - bout girls, I've been a round-
She: A thor-ough know-ledge I've got a - bout boys, I've been a round-

Abm *Bb7* *Ebm* *Ebm7* *Abm* *Dbb7(add 6)*

And af - ter learn - ing a lot a - bout girls,
And af - ter learn - ing a lot a - bout boys,

Gbmaj.7 *Cb* *Bb7* *Eb* *Cm* *C9* *C7*

This is the im - port - ant fact I found:
This is the im - port - ant fact I found:

Fm7

Fm6

Refrain (*Fox-trot tempo, but not fast*)

Fm7

Fm6

Bb7

He: I've no proof _____ when peo - ple say you're
 She: I've no proof _____ when peo - ple say you're

mp

more or less a - loof _____ But you're sen
 more or less a - loof _____ But you're sen

Chord symbols: Fm7, Bb7, Fm7, Bb7, Eb, Gm, Eb

sa - tion - al. _____ I don't care
 sa - tion - al. _____ I don't care

Chord symbols: Gm7, Eb, Fm7, Bb7

if you are called "The Fair Miss Frig - id Air"
 if you are known as Mis - ter Frig - id Air

Chord symbols: Ab, Fm7, Fm6, Bb7, Fm7, Bb7, Fm7, Bb7

E♭ *Gm* *E♭* *E♭7*

'Cause you're sen - sa - tion - al
'Cause you're sen - sa - tion - al

B♭m7 *E♭7* *A♭m* *A♭* *C9* *A♭m6* *Fm7* *B♭9*

Mak - ing love — is quite an art —
Mak - ing love — is quite an art —

mf

B♭7 *E♭* *B♭7*

What you re - quire is the prop - er squire to
What you should meet is a maid - en sweet to

A7 *E dim.* *C7* *Fm7* *B♭7* *A♭*

fire heat your heart, — And if you say — that
heat your heart, — And if you say — that

Fm7 Fm6 Bb7 Fm7 Bb7 Fm7 Bb7 Bbm6 Db Bbm

one fine day you'll let me come to call — We'll have a ball
 one fine day you'd like to come to call — We'll have a ball

C7 B dim. C7 Fm7

'Cause you're sen - sa - tion - al, sen -
 'Cause you're sen - sa - tion - al, sen -

Bb9 Bdim. Cm Gm Ab6 D

sa - tion - al That's all, that's all, that's
 sa - tion - al That's all, that's all, that's

1. Eb 2. Eb

all. all.

mp

"Sinatra Swings" was Frank's second Reprise album. It featured this song with a Billy May score recorded on May 18, 1961.

Love Walked In

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

Eb Ebmaj.7 Edim Fm Fm7 G7 Dbm6 F7sus.4 F7 Cm F7
 Noth - ing seemed to mat - ter an - y more, _____
p a tempo legato

Ab6 Dm7-5 G7b5 C7aug5 F7b5 Bb7 Eb

Did - n't care what I was head - ed for;

Bbm7 Eb7 Abmaj.9 Ab6 Am7 Gmaj.7 Bb9

Time was stand - ing still, Noth - ing count - ed till There

mf

Eb Ebmaj.7 Edim Fm7 Db7(b5) F7 Bb7 Eb Fm7 Bb9 Bb9aug5

came a knock - knock - knock - ing at the door.

Refrain (*slowly, with much expression*)

Eb F7

Love walked right in and drove the shad - ows a -

p

Bb7sus.4 Bb7 Eb F7

way; Love walked right in and brought my sun - ni - est

Bb7 Eb Eb aug. Ab Ab6

day. One mag - ic mo - ment and my heart seemed to

C7aug5 Fm C7 Fm7 Eb Bb7sus.4 Bb7

know That love said "Hel - lo," Though not a

F9 Fm7 Bb7 Eb F7

word was spo - ken. One look and I for - got the gloom of the

poco rit. *p a tempo*

Bb7sus.4 Bb7 Eb F7

past; One look and I had found my fu - ture at

Bb7 Eb Eb aug. Ab Ab maj.7

last. One look and I had found a

Fm7 Abm6 Eb Eb7 C7 Fm Bb9

world com - plete - ly new, When love walked in with

1. Eb B9 Bb7 2. Eb Gb Bb9 Eb

you. you.

Neal Hefti arranged this John Mercer classic for "Sinatra and Swingin' Brass." The recording took place on April 11, 1962.

Goody Goody

Words and Music by
JOHNNY MERCER and MATT MALNECK

Moderately bright and swingy

The musical score is written for piano and voice. It begins with a piano introduction marked *mf*. The first system of the piano part shows a sequence of chords: C, G7+5, C, G7+5, C, Dm7, Fm6, C, and Ab7 (4fr). The vocal melody starts with the lyrics "You told me there was n't a les - son in lov - in' that you had - n't learned - Oh". The piano accompaniment continues with a steady eighth-note bass line and chords. The second system of the piano part shows chords: G7, Dm7, G7, G7+5, C, Am, Dm7, G7, C, and G7+5. The vocal melody continues with "yeah? Oh yeah? You told me that you could keep play -". The third system of the piano part shows chords: C, G7+5, C, Dm7, Fm6, C, Cm, D7, Am7, D7, D9, G7, Dm7, and G7. The vocal melody continues with "- in' with fi - re with out get - tin' burned. Oh yeah? Oh yeah?". The score concludes with a final piano flourish.

mf

mp

You told me there was n't a les - son in lov - in' that you had - n't learned - Oh

yeah? Oh yeah? You told me that you could keep play -

- in' with fi - re with out get - tin' burned. Oh yeah? Oh yeah?

Refrain



So you met some-one who set — you back on your heels, GOOD-Y GOOD-Y! — So you

p - mf

met someone and now — you know how it feels, GOOD-Y GOOD-Y! — So you gave him your heart too —

— just as I gave mine to you — And he broke it in lit - tle piec - es,
And he stuck it in his — col - lec - tion,

now how do you do? — So you lie a-wake just sing - in' the blues all night, GOOD-Y
sec - tion nine - ty - two. —

B C C7 C7+5 F A7 Dm

GOOD-Y!— So you think that love's a bar - rel of dy - na - mite. Hoo

F Fm C G7+5 C

ray and hal - le - lu - jah! You had it com - in' to ya. GOOD-Y GOOD-Y for him,

mf

A7 D9 4fr. Dm7 G7+5 G7-9

GOOD-Y GOOD-Y for me, And I hope you're sat-is - fied, you ras - cal

1. 2. C Am7 Dm7 G7 C Dm7 G9 C

you. So you you.

mf

One of the sides Frank made with Harry James and his orchestra. When first released in 1939, it caused nary a stir. But when Columbia re-released it during the war, the company could not press copies of it fast enough to satisfy the demand.

All Or Nothing At All

Words by
JACK LAWRENCE

Music by
ARTHUR ALTMAN

Moderately slow (with much expression)

Refrain (with much expression)

Am Am7 Bb7 Bb6 Bb+5 Bb7 Gm

If it's love there is no in be - tween. Why be - gin, then

Gm6 Dm G7 G7b5 G7

cry for some-thing that might have been. No, I'd rath - er have noth - ing at

Cmaj.7 C6 Eb9 Eb7 Ab Ab+5 Ab6 Ab+5

all. But, please, don't bring your lips so close to my

mf espress.

Ab Ab+5 Ab6 Eb7 Ab Ab+5 Db Ab

cheek. Don't smile or I'll be lost be - yond re -

Eb7 Cm6 Eb7 Bbm7 Eb7 Bbm7 Eb7

call. The kiss in your eyes, the touch of your hand makes me

weak, _____ and my heart may grow diz - zy and fall.

Bbm7 Eb7 Bbm6 C7° Fm Db7 C7°

And if I fell un - der the spell of your call, _____

E7 Am C+5 Am7

I would be caught in the un - der - tow. _____

Am6 Am Am7 Bb7 Bb6 Bb+5 Bb7

So, you see, I've got to say: No! No! ALL _____

Gm Gm6 Dm Dm6 E7 Am

molto espress.

OR NOTH - ING AT ALL! ALL! _____

Fm6 1. C° E7 2. C° C6

And.

Billy May arranged this song for "Come Dance with Me." It was recorded on December 9, 1958.

Just In Time

(From "Bells Are Ringing")

Words by
BETTY COMDEN
and ADOLPH GREEN

Music by
JULE STYNE

Moderato

mf

Freely *Fm6* *G7* *Ebm6*

I was rest-ing com-for-ta-bly face down in the gut-ter,

mp

F7 *Bb* *Cm7* *Bb* *Eb* *F9*

Life was se-rene, I knew where I was at. "There's

Bb *Gm* *Gm6*

no hope for him," My dear-est friends would mut-ter.

Copyright © 1956 by BETTY COMDEN, ADOLPH GREEN & JULE STYNE Copyright Renewed
STRATFORD MUSIC CORPORATION, owner, and CHAPPELL & CO., INC.

Administrators of publication and allied rights

International Copyright Secured

All Rights Reserved

Printed in the U.S.A.

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright
Infringers are liable under the law

Dm G7+ C9 C7+(b9) Cm7 F7(6)

I was some-thing dragged in by the cat. then —

poco rall.

Refrain. (with a lilt)

Bb A Bb A Bb A Am7 D7

Just in time — I found you just in time —

p

Fm G7

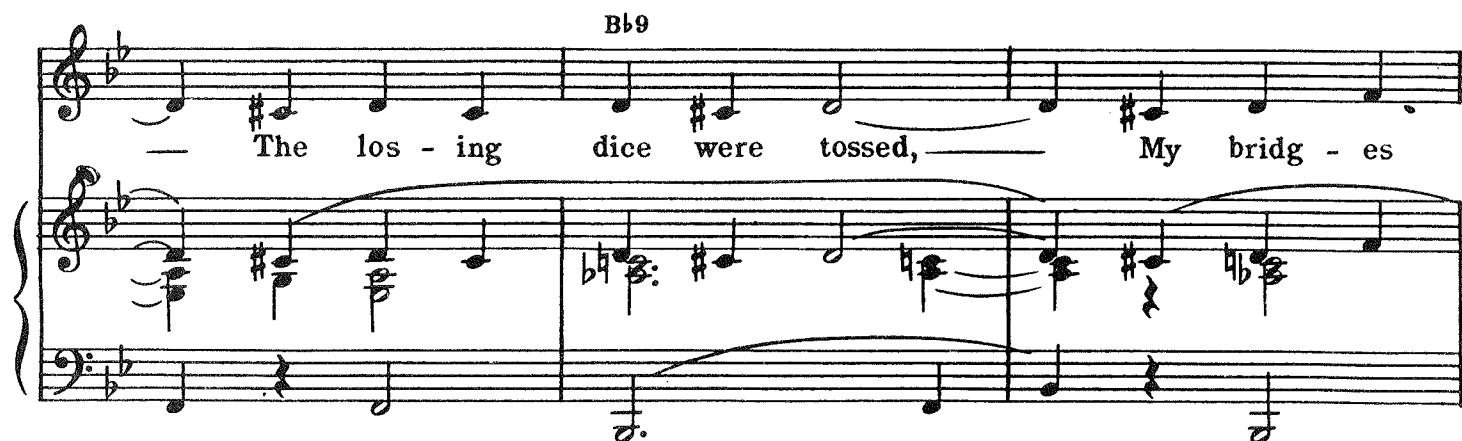
Be-fore you came, my time — was run-ning

C9 Gm7 C9 Gm7 C7 F7

low. — I was lost, —

Bb9

The los - ing dice were tossed, — My bridg - es



Eb9 Ab

all were crossed, — no - where to go. —



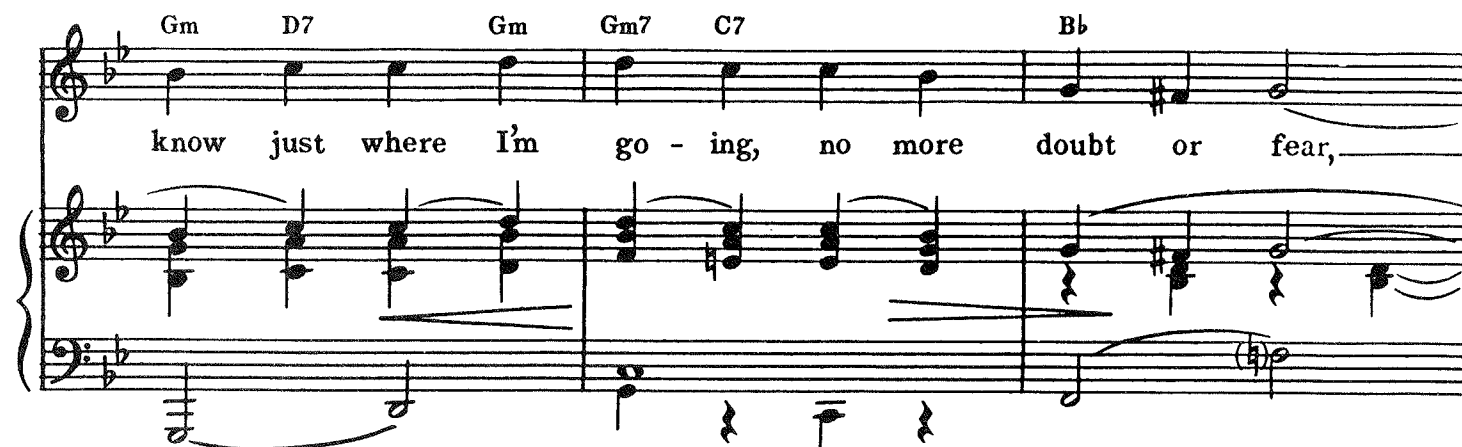
D7 Gm D Gm D

— Now you're here — and now I



Gm D7 Gm Gm7 C7 Bb

know just where I'm go - ing, no more doubt or fear, —



C7+(b9) G7 G7+

I've found my way. For love came

C9 F7 Bb F+

just in time. You found me just in time

Bb C7 Cm7 F7

and changed my lone - ly life, that love - ly

1. 2.

Bb C9 Cm7 F7 Bb Bbdim Bb Bbdim Bb6

day. day.

mf

Part of Frank's first recording session as a solo artist, he recorded it for RCA Bluebird on January 19, 1942. Axel Stordahl penned the beautiful arrangement.

Night And Day

French Version by
EMÉLIA RENAUD

Words and Music by
COLE PORTER

Moderato

mp poco a poco cresc. *f*

The piano introduction consists of two staves. The right hand features a series of eighth-note chords in a descending sequence, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics range from mezzo-piano to forte.

p *D dim* *Ab 7* *Db*

Like the beat, beat, beat, of the tom - tom; When the jun - gle shad - ows
Com - me le rou - le - ment du tam - tam, Quand la jon - gle s'ob - scur -

The first verse of the song is set in a 4/4 time signature. The vocal melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three flats (B-flat major or D-flat minor). The dynamics start at piano and include a crescendo leading to a forte section.

Db m *Ab 7* *D dim* *Ab 7* *Db* *Db m*

fall, Like the tick, tick, tock of the state - ly clock, as it stands a - gainst the
cit, Com - me le tic - tac de l'hor - lo - ge ma - jes - tu - eu - se près du

The second verse continues the musical theme. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The vocal melody is supported by the piano's harmonic structure.

Ab 7 *A 7* *D* *Bb 7*

wall, Like the drip, drip, drip, of the rain - drops, When the sum - mer show'r is
mur Com - me la gout - te d'eau qui tom - be Quand un o - rage est fi -

The third verse concludes the song. The piano accompaniment features a more complex harmonic structure with some chromaticism in the right hand. The vocal melody is supported by the piano's harmonic structure.

Eb Ebm Cdim Db Dbm Ab Cbm6 Db Ab7 Db
 through; So a voice with-in me keeps re-peat-ing, you, you, you.
 ni; U-ne voix me ré-pé-te con-stam-ment un mot: toi.

REFRAIN Db6 Dbm p-mf Ab7 Abaug Db
 Night and day you are the one, On-ly you-
 Nuit et jour tu es mon choix, Rien que toi-

Dbm Ab7 Abaug Db Bbm
 — be-neath the moon and un-der the sun. Wheth-er near to me or
 — sous la lune d'or ou sous le ciel bleu. É-loi-gnée ou près de

A Fm7 Eb7 Gm Eb7 Cm Gb Gbm Gb
 far, It's no mat-ter, darl-ing, where you are I think of you
 moi Peu im-por-te "dar-ling" où tu es, Je songe à toi

R. H.

night and day. _____ Day and night _____ Why is it
 nuit et jour. _____ Jour et nuit, _____ Pour-quoi, dis-

so, _____ That this long - ing for you fol - lows wher - ev - er I go? _____
 moi _____ Faut-il qu'un - dé - sir bru - lant me pour - sui - ve par - tout? _____

In the roar - ing traf - fic's boom — In the si - lence of my lone - ly room, — I
 Dans le bruit de la vil - le — Dans le si - len - ce de ma cham - bre — Je

think of you, _____ night and day. _____ Night and day _____
 songe à toi _____ nuit et jour. _____ Nuit et jour _____

un-der the hide of me ————— There's an Oh, such a hun-gry yearn-
 Je n'y puis é - chap - per, ————— Les jours se suc-cè-dent plus trou -

C# E F#m E

- ing, burn - ing in - side of me. ————— And its tor - ment won't be
 - blants les — uns que les au - tres. ————— Mais ce tour - ment ces - se -

F#m E C# Bbm

through_ 'Til you let me spend my life mak-ing love_ to you, day and night, —
 ra ————— Quand je pour-rai te te - nir dans mes bras, — ché - rie, jour et nuit —

A Fm7 Eb7 Ebm7

night and day. ————— Night and day —
 Nuit et jour. ————— Nuit et jour. —

Ab7 Ebm7 1. Db Eb7 Ab7 2. Db

mf mf f

8.....

Frank appeared with Jimmy Durante in the MGM film "It Happened in Brooklyn" and introduced this timeless Cahn-Styne song. He recorded it twice: for Columbia (October 24, 1946) and for Capitol (November 25, 1957).

From The Metro Goldwyn Mayer Picture "It Happened In Brooklyn"

Time After Time

Lyric by
SAMMY CAHN

Music by
JULE STYNE

Moderato

Verse

What good are words I say to you? — They can't con - vey to you —
— what's in my heart. — If you could hear — in —
stead — The things I've left — un - said!

Chorus

TIME AF - TER TIME I tell my-self that I'm So luck - y to be

Am Dm E7 D E7 Am Am7 Am6 B7

lov - ing you, So luck - y to be the

p. *mf*

Em Gm6 A+ A7 Dm Dm7 G7 Dm7 G7

one you run to see In the eve-ning when the day is through. I on-ly

mp

C Am Dm7 G7 C Em Dm7 G7 C C9 C7

know what I know, the pass-ing years will show You've kept my love so young, so

F Fm C Am6 Fm6 C Am D7

new. And TIME AF-TER TIME you'll hear me say that I'm So

f

C Am Dm7 G7 1. C Em Dm G7 2. C Em Dm7 G7 C

luck-y to be lov - ing you. you.

p *rit.* *p*

One of the numerous Gershwin standards Frank has sung throughout the years.

They All Laughed

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato (gracefully) E7
b5
p simply

The

mf *p*

C6 (semplice) F7 D7 Gmi. G G6 Bmi.6 C#mi.6

odds were a hun - dred to one a - gainst me. The

C6 F7 D7 G G6 D6 G#dim. E7^{9b}

world thought the heights were too high to climb. But

Copyright © 1937 by GERSHWIN PUBLISHING CORPORATION

Copyright Renewed, assigned to CHAPPELL & CO., INC.

International Copyright Secured All Rights Reserved Printed in the U.S.A.

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright
Infringers are liable under the law

C6 Bmi. Ami. G D#dim. G+ B7 E mi. Bmi.

peo - ple from Mis - sou - ri nev - er in - censed me.

Gmi. D E#dim. G6 A7

Oh, I was - n't a bit con - cerned For from

D Dmi. G#dim. G6 A7 F#7 Bmi. Bb7 D G6

hist' - ry I had learned How man - y, man - y times the

D A7 sus.4 A7 D7 D+

worm had turned.

G E mi.
Refrain (*happily*)
p-mf

Ami. D7 Ami. Am 7-5 D7

They all laughed at Chris-to-pher Co-lum-bus When he said the World was round.
They all laughed at Rock-e-fel-ler Cen-ter Now they're fight-ing to get in.—

Bb7 A7 D+ G E mi. Ami. D7

They all laughed when Ed-i-son re-cord-ed sound.
They all laughed at Whit-ney and his cot-ton gin.—

G8 G E mi.

They all laughed at
They all laughed at

Ami. D7 C#7 F#7

Wil-bur and his broth-er, When they said that man could fly.—
Ful-ton and his steam-boat, Her-shey and his choc'-late bar.—

Bmi. E7 D6 D Bmi.6 A7

They told Mar - co - ni Wire - less was a pho - ney;
 Ford and his Liz - zie Kept the laugh - ers bus - y;

D7 E7 F7 E7 D7 Dma.7 D7 *mf* G⁹ G

It's the same old cry. They laughed at me _____ want - ing
 That's how peo - ple are. They laughed at me _____ want - ing

G7 G6 G7 B7 E7

you, _____ Said I was reach - ing for the moon; But
 you, _____ Said it would be Hel - lo, Good - bye; But

A7 Ami. C6 Eb7 D7

oh, _____ You came through. Now they'll have to change their tune.
 oh, _____ You came through. Now they're eat - ing hum - ble pie.

G Emi. Ami. D7 B7 E7⁹

They all said we nev - er could be hap - py, They laughed at us and
 They all said we'd nev - er get to - geth - er; Dar - ling, let's take a

A7 *mf* G E7⁹ C6 D7

howl But Ho, Ho, Ho! Who's got the last laugh
 bow, For, Ho, Ho, Ho! Who's got the last laugh,

1. G Bdim. B7 A#dim. Bdim. F#dim. D+ 2. Eb Bb D7

now? He, He, He! Let's at the past laugh,

G E7⁹ C6 D7 G

mf Ha, Ha, Ha! Who's got the last laugh now?

One of the most popular Sinatra recordings ever made. This was the main theme from the motion picture of the same name in which Frank starred with Doris Day.

Young At Heart

Words by
CAROLYN LEIGH

Music by
JOHNNY RICHARDS

Slowly

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, featuring triplet figures in the right hand and a steady bass line in the left hand. The tempo is marked 'Slowly'. The lyrics are: 'Fair - y tales can come true, it can hap - pen to you if you're Young At Heart. For it's hard, you will find, to be nar - row of mind if you're Young At Heart. You can'. The score includes various musical notations such as triplets, slurs, and dynamic markings (mp, mf, p). Chord diagrams are provided for several chords: Bb, Edim, Cm7, F7, F9, F9+5, and Bb.

Fm6 G7 Fm6 G7 G7+5 C9 C7
 go to ex - tremes with im - pos - si - ble schemes, you can laugh when your dreams fall a -

C9 C7 F7 Bdim F7 Bdim F7 Cm7 F9
 part at the seams and life gets more ex - cit - ing with each pass - ing day, and

Bb6 F#dim Bb6 F#7 Cm7 F7 Bb
 love is eith - er in your heart or on the way. Don't you know that it's worth ev - 'ry

Edim Cm7 F7 Cm7
 trea - sure on earth to be Young At Heart. For, as rich as you are, it's much

mp

F7 **F9** **F9+5** **Bb**

bet - ter by far _____ to be Young At Heart. _____ And if

p *mp*

Fm6 **G7** **Fm6** **G7** **G7+5** **G7** **C9** **C7**

you _____ should sur - vive _____ to a hun - dred and five. _____ look at all _____ you'll de - rive _____ out of

Eb **Ebm** **Bb** **F7** **Cm7** **F7**

be - ing a - live, and here is the best part, _____ you have a head start. _____

Bb **Bb6** **Eb6** **Edim** **Cm7** **F9** **Bb** **Cm7** **F9** **Bb**

if you are a - mong the ver - y Young At Heart. _____ Fair - y Young At Heart. _____

mp *f*

Another song Frank continues to sing, it was part of "THE MAIN EVENT" concert at Madison Square Garden. He'd recorded it twice before — for Columbia on December 4, 1947, and for Capitol (October 3, 1957).

Autumn In New York






Words and Music by
VERNON DUKE

Andantino (*poco rubato*)


The piano introduction is in B-flat major, 4/4 time. It begins with a mezzo-piano (*mp*) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a harmonic accompaniment with chords and single notes.





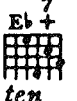
The first line of the song is in B-flat major, 4/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is *Andantino* (*poco rubato*). The lyrics are: "It's time to end my lone-ly hol-i-day— And bid the". The piano part includes a *poco rit.* marking and a *p legato* marking. Chord diagrams for Gm, C7, and F are shown above the vocal line.

The second line of the song is in B-flat major, 4/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "coun-try a has-ty fare - well. So on this gray and mel-an-". The piano part includes a *poco rit.* marking and a *p legato* marking. Chord diagrams for C7, Fm, C, Gm, and C7 are shown above the vocal line.








chol - y day I'll move to a Man-hat-tan ho - tel. I'll dis -



pose of my rose-col-ored chat-tels And pre - pare for my share of ad -

















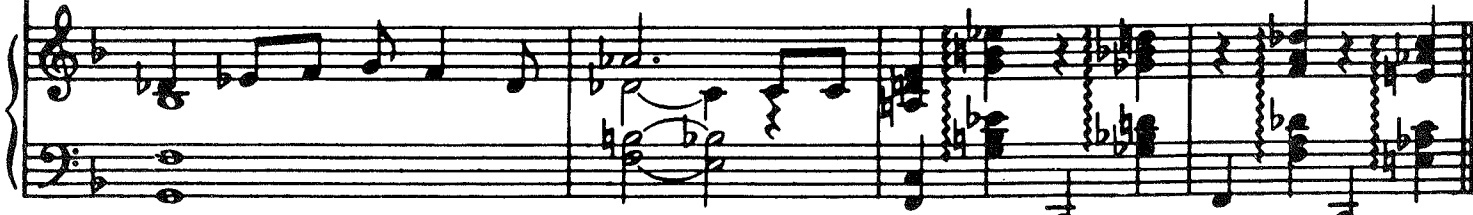
ven-tures and bat-tles. Here on the twen - ty sev-enth floor, Look-ing

rubato



down on the cit - y I hate and a - dore!



REFRAIN

p-mf (liltingly and freely)

Au-tumn in New York, — Why does it seem so in - vit - ing?
 Au-tumn in New York, — The gleaming roof-tops at sun - down.

Au-tumn in New York, — It spells the thrill of first night - ing,
 Au-tumn in New York, — It lifts you up when you're run - down,

Glit - ter - ing crowds and shim - mer - ing clouds in can - yons of steel, — They're
 Jad - ed rou - és and gay di - vorc - ees who lunch at the Ritz, — Will

mak - ing me feel — I'm home. — It's Au-tumn in New York,
 tell you that "it's — di - vine!" — This Au-tumn in New York —



— that brings the prom-ise of new love;
— trans-forms the slums in - to May - fair;

Au-tumn in New York —
Au-tumn in New York,

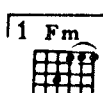


— is of-ten min-gled with pain. —
— you'll need no cast-les in Spain. —

Dream-ers with emp-ty
Lov-ers that bless the



hands may sigh for ex-o-tic lands; It's Au-tumn in New York, —
dark on bench-es in Cen-tral Park Greet Au-tumn in New York; —



— It's good to live it a - gain.
— It's good to live it a -

gain. —

"Songs for Young Lovers" had this swinging George Siravo score which Frank recorded on November 5, 1953, his fourth recording session for Capitol.

A Foggy Day

(From "A Damsel In Distress")

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

The piano introduction is in F major, 4/4 time, marked Moderato. It begins with a mezzo-forte (mf) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass accompaniment. The introduction concludes with a final chord in F major.

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with the instruction "(rather freely)". The piano accompaniment is marked mezzo-piano (mp). The lyrics are: "I was a strang-er in the cit-y. — Out of town werethe peo-ple I knew." The musical notation includes various chords and a steady piano accompaniment.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "I had that feel-ing of self - pi - ty, — What to do?What to do?What to do? The". The musical notation includes various chords and a steady piano accompaniment.

Copyright © 1937 by GERSHWIN PUBLISHING CORPORATION

Copyright Renewed, assigned to CHAPPELL & CO., INC.

International Copyright Secured

All Rights Reserved

Printed in the U.S.A.

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright

Infringers are liable under the law

Gm7 C7(b9) C7(b9) Fmaj7 F6 F Am Am6 Am7 D9 D7(b9)

out-look was de-cid-ed-ly blue. — But as I walked through the fog-gy streets a-lone, It

Am F#dim Gm7 C7(b9) F Gm7 F

turned out to be the luck-iest day I've known. —

C7 F Cm7-5

Refrain (*brighter but warmly*)

A fog-gy day — in Lon-don town —

C7(b9) F Fm7 Dm7-5 G7(b9) G7+ C9

Had me low — and had me down. —

Fmaj7 Bm7-5 E7(b5) F9 Bbmaj7 Bbm6

I viewed the morn - ing with a - larm,—

mp

Fmaj7 D9 G9(6) G9+ C9

The Brit - ish Mu - se - um had lost its charm.—

C7 F Cm7-5 Gm7 C9

How long, I won - dered, could this thing last?—

p

C7(b9) F Fm7 Dm7-5 G7(6) G7+ C9

But the age of mir - a - cles had - n't passed,—

Cm7 F9(6) F7(b9) Bbmaj7 G9(b5)

For, sud - den - ly, — I saw you there —

mf

Dm Gm7-5 F Bb6 Fmaj7 Bb6 Dm7 G9

And through fog - gy Lon - don town the sun was shin - ing

p

Gm7 C7 1. F Fmaj7 C7 F7 Bb7 Gm7-5 Db+ C7

ev - 'ry - where. A

mf

2. F Fmaj7 C7 F7 Bb7 Bbm6 Dm6 Bbm6 Fmaj7

- where.

mf *dim.* *8va...* *pp*

Gordon Jenkins wrote some of his finest arrangements for Frank's album "Where Are You." This song was transcribed on May 1, 1957.

I Cover The Waterfront

Words by
EDWARD HEYMAN

Music by
JOHN GREEN

Assai moderato (slowly)

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Assai moderato (slowly)'. The score includes guitar chords and piano dynamics.

System 1:

- Chords: Em7, A7, Am7, D7-9, D7, G, G6
- Vocal: I cov - er the wat - er - front, — I'm watch - ing the
- Piano: Accompaniment with triplets and slurs.

System 2:

- Chords: Gmaj7, Bb07, Am7, Cmaj7, D7, G
- Vocal: sea, Will the one I love — be com - ing back — to me? —
- Piano: Accompaniment with triplets and slurs.

System 3:

- Chords: Bm7, E7, Em7, A7, Am7, D7-9, D7, G, G6
- Vocal: I cov - er the wat - er - front — In search of my
- Piano: Accompaniment with triplets and slurs.

Gmaj7

Bb^o7

Am7

Cmaj7

D7

G

C

love, And I'm cov-ered by— a star-less sky— a - bove. —

G

Am7

D⁶7

D7

G

Em7

— Here am I — pa - tient - ly wait - ing —

Am7

D⁶7

G

Em7

Bm7

E⁶7

E7

hop - ing and long - ing. — Oh! how "I yearn! Where are you? —

piu f

Are you for - get - ting? Do you re - mem - ber? Will you re - turn?

I cov - er the wat - er - front, — I'm watch - ing the

sea, For the one I love — must soon come back — to

me. me.

1. G F#7sus4 F#7 B7-9 B7 2. G Ab6 Ab 4fr. G6

Chord diagrams: A, F#m7, Bm7, E7, Am7, B7, Em7, A7, Am7, D7-9, D7, G, G6, Gmaj7, Bb07, Am7, Cmaj7, D7, G, F#7sus4, F#7, B7-9, B7, G, Ab6, Ab 4fr., G6.

FRANK SINATRA FILMOGRAPHY

| | | |
|--|---|---|
| 1941 <i>LAS VEGAS NIGHTS</i> <i>Paramount</i> | 1955 <i>YOUNG AT HEART</i> <i>Warner Bros.</i> | 1960 <i>OCEAN'S ELEVEN</i> <i>Warner Bros.</i> |
| 1943 <i>SHIP AHOY</i> <i>MGM</i> | 1955 <i>NOT AS A STRANGER</i> <i>United Artists</i> | 1960 <i>PEPE</i> <i>Columbia</i> |
| 1943 <i>REVEILLE WITH BEVERLY</i> <i>Columbia</i> | 1955 <i>THE TENDER TRAP</i> <i>MGM</i> | 1961 <i>THE DEVIL AT 4 O'CLOCK</i> <i>Columbia</i> |
| 1943 <i>HIGHER AND HIGHER</i> <i>RKO</i> | 1955 <i>GUYS AND DOLLS</i> <i>MGM</i> | 1962 <i>SERGEANT'S THREE</i> <i>United Artists</i> |
| 1944 <i>STEP LIVELY</i> <i>RKO</i> | 1955 <i>THE MAN WITH THE GOLDEN ARM</i> <i>United Artists</i> | 1962 <i>THE ROAD TO HONG KONG</i> <i>United Artists</i> |
| 1945 <i>ANCHORS AWEIGH</i> <i>MGM</i> | 1956 <i>MEET ME IN LAS VEGAS</i> <i>MGM</i> | 1962 <i>THE MANCHURIAN CANDIDATE</i> <i>United Artists</i> |
| 1945 <i>THE HOUSE I LIVE IN</i> <i>RKO</i> | 1956 <i>HIGH SOCIETY</i> <i>MGM</i> | 1963 <i>THE LIST OF ADRIAN MESSENGER</i> <i>Universal</i> |
| 1946 <i>TILL THE CLOUDS ROLL BY</i> <i>MGM</i> | 1956 <i>JOHNNY CONCHO</i> <i>United Artists</i> | 1963 <i>COME BLOW YOUR HORN</i> <i>Paramount</i> |
| 1947 <i>IT HAPPENED IN BROOKLYN</i> <i>MGM</i> | 1956 <i>AROUND THE WORLD IN 80 DAYS</i> <i>United Artists</i> | 1964 <i>FOUR FOR TEXAS</i> <i>Warner Bros.</i> |
| 1948 <i>THE MIRACLE OF THE BELLS</i> <i>RKO</i> | 1957 <i>THE PRIDE AND THE PASSION</i> <i>United Artists</i> | 1964 <i>ROBIN AND THE SEVEN HOODS</i> <i>Warner Bros.</i> |
| 1948 <i>THE KISSING BANDIT</i> <i>MGM</i> | 1957 <i>THE JOKER IS WILD</i> <i>Paramount</i> | 1965 <i>NONE BUT THE BRAVE</i> <i>Warner Bros.</i> |
| 1949 <i>TAKE ME OUT TO THE BALLGAME</i> <i>MGM</i> | 1957 <i>PAL JOEY</i> <i>Columbia</i> | 1965 <i>VON RYAN'S EXPRESS</i> <i>Twentieth Century-Fox</i> |
| 1949 <i>ON THE TOWN</i> <i>MGM</i> | 1958 <i>KINGS GO FORTH</i> <i>United Artists</i> | 1965 <i>MARRIAGE ON THE ROCKS</i> <i>Warner Bros.</i> |
| 1951 <i>MEET DANNY WILSON</i> <i>Universal-International</i> | 1958 <i>SOME CAME RUNNING</i> <i>MGM</i> | 1966 <i>THE OSCAR</i> <i>Embassy Pictures</i> |
| 1951 <i>DOUBLE DYNAMITE</i> <i>RKO</i> | 1959 <i>A HOLE IN THE HEAD</i> <i>United Artists</i> | 1966 <i>CASTA GIANT SHADOW</i> <i>United Artists</i> |
| 1953 <i>FROM HERE TO ETERNITY</i> <i>Columbia</i> | 1959 <i>NEVER SO FEW</i> <i>MGM</i> | 1966 <i>ASSAULT ON A QUEEN</i> <i>Paramount</i> |
| 1954 <i>SUDDENLY</i> <i>United Artists</i> | 1960 <i>CAN-CAN</i> <i>Twentieth Century-Fox</i> | 1967 <i>THE NAKED RUNNER</i> <i>Warner Bros.</i> |

FRANK SINATRA FILMOGRAPHY, CONT'D

1967
TONY ROME
Twentieth Century-Fox

1968
THE DETECTIVE
Twentieth Century-Fox

1968
LADY IN CEMENT
Twentieth Century-Fox

1970
DIRTY DINGUS MAGEE
MGM

1974
THAT'S ENTERTAINMENT
MGM

1976
THAT'S ENTERTAINMENT PART II
MGM

1980
FIRST DEADLY SIN
Filmways

1984
CANNONBALL RUN II
Golden Harvest Films

FRANK SINATRA - THE ALBUMS

FABULOUS FRANKIE
THE VOICE OF FRANK SINATRA
CHRISTMAS SONGS BY SINATRA
FRANK SINATRA - FRANKLY SENTIMENTAL
SONGS BY SINATRA - VOL. 1
FRANK SINATRA - DEDICATED TO YOU
SING AND DANCE WITH FRANK SINATRA
I'VE GOT A CRUSH ON YOU FRANK SINATRA
DORIS DAY/FRANK SINATRA-
YOUNG AT HEART
GET HAPPY (HOUSE PARTY SERIES)
I'VE GOT A CRUSH ON YOU
(HOUSE PARTY SERIES)
CHRISTMAS WITH SINATRA
(HOUSE PARTY SERIES)
FRANK SINATRA - SONGS FOR YOUNG LOVERS
SWING EASY!
FRANK SINATRA . . . WEE SMALL HOURS
THE VOICE
FRANK SINATRA CONDUCTS THE MUSIC OF
ALEX WILDER
FRANK SINATRA - SONGS FOR
SWINGIN' LOVERS
FRANK SINATRA - THAT OLD FEELING
FRANK SINATRA - ADVENTURES OF
THE HEART
FRANK SINATRA CONDUCTS TONE POEMS
OF COLOR
FRANKIE
HIGH SOCIETY
THIS IS SINATRA!
FRANK SINATRA - CLOSE TO YOU
FRANK SINATRA - A SWINGIN' AFFAIR!
FRANK SINATRA - CHRISTMAS DREAMING
A JOLLY CHRISTMAS FROM FRANK SINATRA
PAL JOEY
FRANKIE AND TOMMY
WHERE ARE YOU? - FRANK SINATRA
WE 3 - FRANK SINATRA,
TOMMY DORSEY, AXEL STORDAHL
THE MAN I LOVE - PEGGY LEE,
FRANK SINATRA

COME FLY WITH ME - FRANK SINATRA
FRANK SINATRA - PUT YOUR DREAMS AWAY
THIS IS SINATRA - VOLUME TWO
FRANK SINATRA SINGS FOR ONLY THE LONELY
FRANK SINATRA - COME DANCE WITH ME!
THE FRANK SINATRA STORY IN MUSIC
POINT OF NO RETURN - FRANK SINATRA
SINATRA AND SWINGIN' BRASS
SINATRA SINGS GREAT SONGS FROM
GREAT BRITAIN
FRANK SINATRA CONDUCTS MUSIC FROM
PICTURES AND PLAYS
THE CONCERT SINATRA
TOMMY DORSEY AND HIS ORCHESTRA
FEATURING FRANK SINATRA
SINATRA-BASIE - AN HISTORIC MUSICAL
FIRST
SINATRA SINGS . . . OF LOVE AND THINGS
FRANK SINATRA - ALL ALONE
SOUTH PACIFIC
KISS ME KATE
GUYS AND DOLLS
FINIAN'S RAINBOW
SINATRA'S SINATRA
FRANK SINATRA - HAVE YOURSELF A MERRY
LITTLE CHRISTMAS
DAYS OF WINE AND ROSES - MOON RIVER AND
OTHER ACADEMY AWARD WINNERS
AMERICAN I HEAR YOU SINGING -
FRANK SINATRA, BING CROSBY,
FRED WARING
IT MIGHT AS WELL BE SWING
ROBIN AND THE 7 HOODS
FRANK SINATRA SINGS RODGERS AND HART
SOFTLY, AS I LEAVE YOU - SINATRA
BING CROSBY, FRANK SINATRA,
FRED WARING - 12 SONGS OF CHRISTMAS
FRANK SINATRA - SEPTEMBER OF MY YEARS
SINATRA '65
TELL HER YOU LOVE HER - FRANK SINATRA
FRANK SINATRA - MY KIND OF BROADWAY
FRANK SINATRA - A MAN AND HIS MUSIC

Frank Sinatra Songbook

Warner Bros. Publications, Inc.

Full Table of Contents - Alphabetical Order

| | | | |
|-------------------------------------|-----|-------------------------------------|-----|
| All My Tomorrows | 207 | Love and Marriage | 255 |
| All or Nothing at All | 151 | Love Is Here to Stay | 236 |
| All the Way | 20 | Love Walked In | 144 |
| April in Paris | 262 | Mack the Knife | 32 |
| At Long Last Love | 230 | My Funny Valentine | 200 |
| Autumn in New York | 180 | My Heart Stood Still | 124 |
| The Birth of the Blues | 358 | My Kind Of Town (Chicago Is) | 218 |
| Blues in the Night | 60 | My Way | 16 |
| Call Me Irresponsible | 306 | Nancy (With The Laughing Face) | 191 |
| The Christmas Waltz | 105 | Nevertheless (I'm In Love With You) | 294 |
| Come Fly with Me | 346 | Theme From New York, New York | 11 |
| Come Rain or Come Shine | 302 | Nice Work if You Can Get It | 334 |
| Dancing on the Ceiling | 354 | Night and Day | 158 |
| Day by Day | 43 | Ol' Man River | 27 |
| Day In - Day Out | 226 | One for My Baby | 320 |
| Dream | 323 | Saturday Night | 92 |
| Embraceable You | 128 | The Second Time Around | 284 |
| Falling in Love With Love | 86 | September In The Rain | 72 |
| A Foggy Day | 184 | September Song | 194 |
| Fools Rush In | 46 | Soliloquy | 240 |
| From Here to Eternity | 204 | Someone to Watch Over Me | 56 |
| Glad to Be Unhappy | 258 | Speak Low | 136 |
| Goody Goody | 148 | Summer Me, Winter Me | 102 |
| Guess I'll Hang My Tears Out to Dry | 298 | Summer Wind | 339 |
| High Hopes | 342 | The Lady is A Tramp | 49 |
| The House I Live In | 108 | (Love is) The Tender Trap | 214 |
| I Can't Get Started | 22 | There's A Small Hotel | 268 |
| I Could Write A Book | 350 | They All Laughed | 164 |
| I Cover the Waterfront | 188 | They Can't Take That Away From Me | 36 |
| I Fall In Love Too Easily | 310 | Three Coins in the Fountain | 196 |
| I Get A Kick Out of You | 64 | Time After Time | 162 |
| I Have Dreamed | 210 | Too Marvelous for Words | 223 |
| I'll Be Seeing You | 234 | What Is This Thing Called Love? | 132 |
| In The Still of the Night | 119 | What Now My Love | 76 |
| I Only Have Eyes For You | 79 | What's New? | 287 |
| I See Your Face Before Me | 362 | When Your Lover Has Gone | 113 |
| I Should Care | 266 | Where or When | 312 |
| It All Depends on You | 52 | Winners | 40 |
| I Thought About You | 275 | Witchcraft | 272 |
| It Never Entered My Mind | 316 | You'd Be So Nice to Come Home to | 98 |
| It's All Right With Me | 278 | You Do Something to Me | 290 |
| It's Only A Paper Moon | 94 | You Go to My Head | 198 |
| I've Got A Crush on You | 330 | You'll Never Know | 116 |
| I've Got You Under My Skin | 82 | Young at Heart | 177 |
| Just In Time | 154 | You're Sensational | 140 |
| Just One of Those Things | 326 | You Will Be My Music | 68 |

Frank Sinatra Songbook

Warner Bros. Publications, Inc.

Full Table of Contents - Numerical Order

| | | | |
|-----------------------------------|-----|-------------------------------------|-----|
| Theme From New York, New York | 11 | Nancy (With The Laughing Face) | 191 |
| My Way | 16 | September Song | 194 |
| All the Way | 20 | Three Coins in the Fountain | 196 |
| I Can't Get Started | 22 | You Go to My Head | 198 |
| Ol' Man River | 27 | My Funny Valentine | 200 |
| Mack the Knife | 32 | From Here to Eternity | 204 |
| They Can't Take That Away From Me | 36 | All My Tomorrows | 207 |
| Winners | 40 | I Have Dreamed | 210 |
| Day by Day | 43 | (Love is) The Tender Trap | 214 |
| Fools Rush In | 46 | My Kind Of Town (Chicago Is) | 218 |
| The Lady is A Tramp | 49 | Too Marvelous for Words | 223 |
| It All Depends on You | 52 | Day In - Day Out | 226 |
| Someone to Watch Over Me | 56 | At Long Last Love | 230 |
| Blues in the Night | 60 | I'll Be Seeing You | 234 |
| I Get A Kick Out of You | 64 | Love Is Here to Stay | 236 |
| You Will Be My Music | 68 | Soliloquy | 240 |
| September In The Rain | 72 | Love and Marriage | 255 |
| What Now My Love | 76 | Glad to Be Unhappy | 258 |
| I Only Have Eyes For You | 79 | April in Paris | 262 |
| I've Got You Under My Skin | 82 | I Should Care | 266 |
| Falling in Love With Love | 86 | There's A Small Hotel | 268 |
| Saturday Night | 92 | Witchcraft | 272 |
| It's Only A Paper Moon | 94 | I Thought About You | 275 |
| You'd Be So Nice to Come Home to | 98 | It's All Right With Me | 278 |
| Summer Me, Winter Me | 102 | The Second Time Around | 284 |
| The Christmas Waltz | 105 | What's New? | 287 |
| The House I Live In | 108 | You Do Something to Me | 290 |
| When Your Lover Has Gone | 113 | Nevertheless (I'm In Love With You) | 294 |
| You'll Never Know | 116 | Guess I'll Hang My Tears Out to Dry | 298 |
| In The Still of the Night | 119 | Come Rain or Come Shine | 302 |
| My Heart Stood Still | 124 | Call Me Irresponsible | 306 |
| Embraceable You | 128 | I Fall In Love Too Easily | 310 |
| What Is This Thing Called Love? | 132 | Where or When | 312 |
| Speak Low | 136 | It Never Entered My Mind | 316 |
| You're Sensational | 140 | One for My Baby | 320 |
| Love Walked In | 144 | Dream | 323 |
| Goody Goody | 148 | Just One of Those Things | 326 |
| All or Nothing at All | 151 | I've Got A Crush on You | 330 |
| Just In Time | 154 | Nice Work if You Can Get It | 334 |
| Night and Day | 158 | Summer Wind | 339 |
| Time After Time | 162 | High Hopes | 342 |
| They All Laughed | 164 | Come Fly with Me | 346 |
| Young at Heart | 177 | I Could Write A Book | 350 |
| Autumn in New York | 180 | Dancing on the Ceiling | 354 |
| A Foggy Day | 184 | The Birth of the Blues | 358 |
| I Cover the Waterfront | 188 | I See Your Face Before Me | 362 |